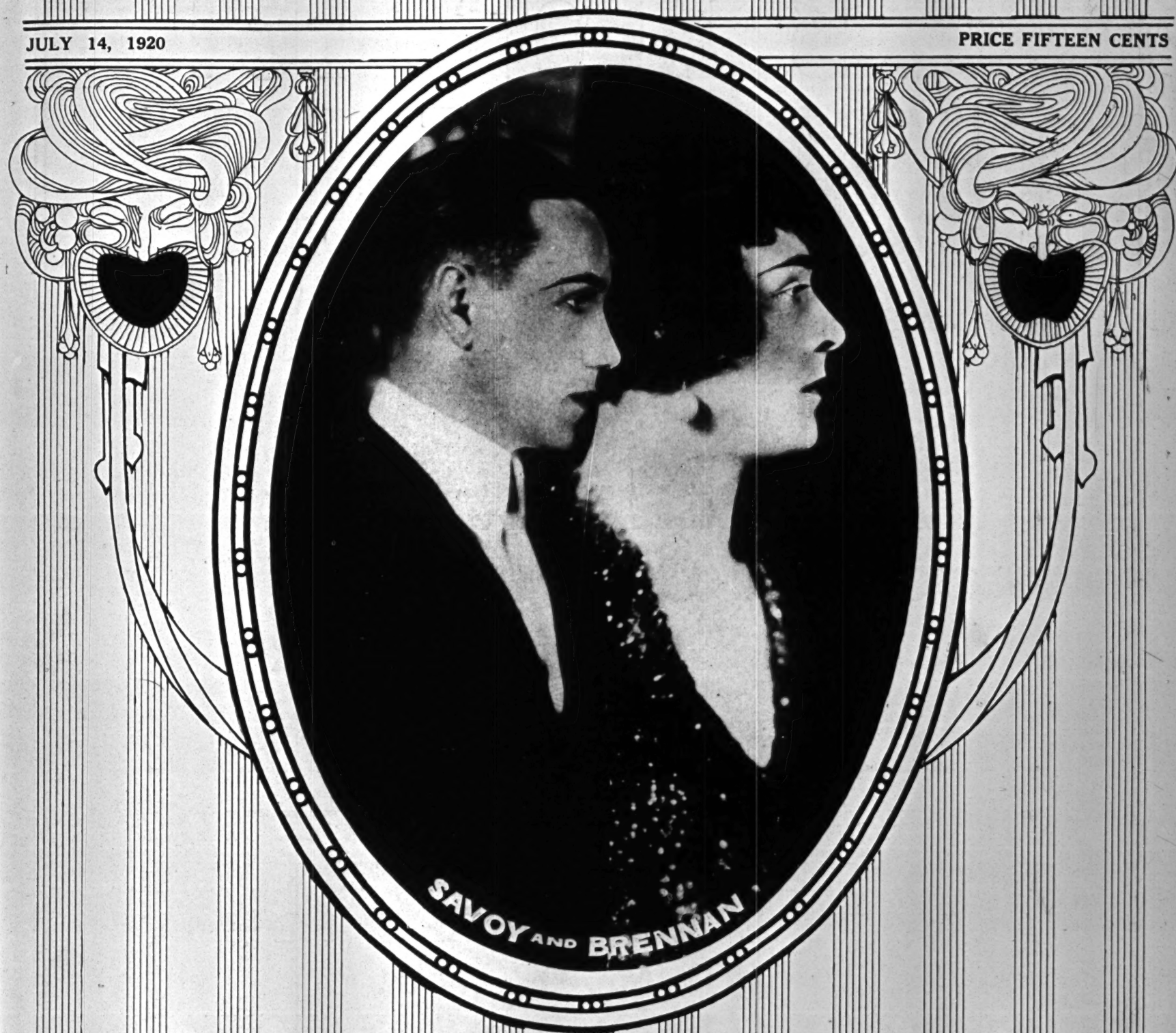


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THE NATIONAL THEATRICAL WEEKLY

DAN SHERMAN MABEL DeFOREST THERESA SHERMAN

**SEASON 1919-20
With "HITCHY KOO"**

**AT SHERMAN LAKE
Davenport Centre, New York
FOR THE SUMMER**

**ANY SHOWMAN OR CORPORATION LOOKING
FOR A GREAT OPPORTUNITY TO SECURE
A PROFITABLE AND BEAUTIFUL PIECE OF
PROPERTY, WRITE ME, OR WIRE.**

DAN SHERMAN.

NEW YORK, JULY 14, 1920

VOLUME LXVIII—No. 23
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Boston, July 10.—"Poor Little Ritz Girl," with Charles Purcell, and presented by Lew Fields, will close at the Shubert Wilbur Theatre here on Thursday night. Gertrude Vanderbilt has been added to cast and it is likely that the show will open, at an early date, in New York.

CHORUS CAN'T MERGE WITH EQUITY FOR FOUR YEARS

Officials of Both Organizations, However, Plan to Bring It Under A. E. A. Jurisdiction Without Actual Affiliation Through Changing Constitutions of both Bodies.

The Chorus Equity cannot merge with the Actors' Equity Association for the next four years, without losing its basic agreement. With this fact staring them in the face, the heads of the two organizations got together last week and devised a set of resolutions, making it possible for the choristers to come under the jurisdiction of the A. E. A. without an actual merger taking place. These resolutions, together with some proposed amendments to the present constitution are to be voted upon at a meeting of the Chorus Equity in the Hotel Astor, August 18.

According to officials of both organizations, an actual merger of the two associations cannot take place until an agreement not to strike for five years, made between the Producing Managers' Association and Equity last fall, has terminated. A new basic agreement either with or without that clause included, will then be in order.

An out and out amalgamation of the two associations at the present time would result in the choristers losing their basic agreement and, inasmuch as it allows the choristers the right to strike at will and affords its members many other benefits not contained in the A. E. A. basic contract, a merger has been deferred until such time as the A. E. A. can come forward and demand a new basic agreement, the choristers preferring to retain the privileges they now have to merging with the A. E. A.

Just what the outcome will be four years hence, is problematical. At that time, if the two organizations decide to merge, the A. E. A. will have to insert a strike clause in its new basic agreement, or the chorus will have to drop its provision. Which will be done is uncertain, it being possible that they continue on as at present.

In order to pave the way for the proposed merger the present constitution of the Chorus Equity must be amended. The A. E. A. constitution was recently changed to provide for such a move and giving it the right to exercise jurisdiction over the choristers. The executive secretaries of both organizations, as well as the two organization councils, have been in session daily for the past several weeks. Clauses relative to membership, government, annual meetings, by-laws, amendments and dissolution, will have to be changed in the choristers' constitution, before the A. E. A. can exercise jurisdiction. With the ratification of the proposed amendments a closer affiliation between the two organizations will result.

The chorus organization will, however, retain its executive officers, and, in place of the old council, an executive committee, made up of Chorus Equity members, will sit. Other salient points allow for the dissolution of the organization at any time, and a revision of the rules governing the election of officers.

The sections of the present constitution in which changes are desired, together with the sections as it is proposed to change them, follow:

ARTICLE II—MEMBERSHIP

Present Constitution

Section 1. The membership shall comprise two classes:—regular membership and advisory membership. Members in each class shall have the same rights. Advisory members may act as officers or on committees, but shall have no voting rights as members.

Section 2. Any man or woman who is or has been a member of any English speaking chorus or who has the qualifications from time to time adopted by the Council as qualifications for membership, is eligible for regular membership.

Section 3. Persons in sympathy with the object of the Association and having no

business associations antagonistic thereto, are eligible to advisory membership. The limit of advisory membership shall be twenty-one, except that said membership may be enlarged by action of the council.

Section 4. Members shall be elected by the Council and shall, in the application for membership, agree that they will abide by and be governed by the Constitution and By-Laws of the Association and by any rule, order or law, lawfully made or given any lawful authority; further, that the Council shall have the power to censure, suspend, drop, expel, terminate the membership of, request the resignation of, fine or punish any member, and the offenses for which, and conditions under which the Council may so act shall be set forth in the By-Laws and in the rules adopted by the Council. Any person whose membership shall cease or be in any manner terminated, shall have no further rights in the Association or its property.

ARTICLE II—MEMBERSHIP

As Proposed for Amendment

Section 1. The membership shall comprise three classes:—Regular, advisory and special. Regular and advisory members shall have the same rights and obligations, except that advisory members, shall, as such, have no voting rights.

Section 2. Any man or woman who is or has been a member of an English or French or such other foreign speaking choruses, over which the Associated Actors and Artists of America may give jurisdiction, or who has such qualifications from time to time adopted by the council as qualifications for membership, is eligible for regular membership.

Section 3. Persons in sympathy with the object of the Association and having no business associations antagonistic thereto, are eligible to advisory membership. The limit of advisory membership shall be twenty-one, except that said number be enlarged by action of the Council.

Section 4. Special members shall be such persons as are, from time to time, duly elected members of the Council of the Actors' Equity Association. Such special membership shall begin at the time of such election and shall terminate when such persons shall cease to be members of the Council. Special members shall pay no dues and their sole obligation shall be the election by them, from among their membership, of the members of the Council of this Association.

Section 5. Members shall be elected by committee and shall, in the application for membership, agree that they will abide by and be governed by the Constitution and By-Laws of the Association, and any rule, order or law, lawfully made or given by lawful authority; further, that the Executive Committees shall have the power to censure, suspend, drop, expel, terminate the membership of, request the resignation of, fine or punish any members, officer or member of a Committee, and the offenses for which the Executive Committee may so act shall be set forth in the By-Laws and in the rules adopted by the Council. Any person whose membership shall cease or be in any manner terminated, shall have no further rights in the Association or its property. Election to membership or any order of discipline which affects the membership of any member shall be approved by the Council before it becomes effective.

ARTICLE III—GOVERNMENT

Present Constitution

Section 1. The general management, direction and control of the affairs, funds and property of the Association, and the determination and relations and obligations of members to the Association, and of the Association to its members, except as they are controlled by the Constitution and By-Laws, shall be vested in its Council, which shall consist of twenty-one members and the officers hereinafter named in this article.

Section 2. Officers and members of the Council shall be elected at the annual meeting of the Association by the members thereof. Officers shall hold office until the next annual meeting or until their successors are chosen and qualify.

Section 3. The officers of the Association shall consist of a President, three Vice-Presidents, Secretary and Treasurer. Officers shall be ex-officio members of committees.

Section 4. The office of the Secretary and Treasurer may be held by the same person.

Section 5. Members of the Council shall be divided into three classes of seven each; each class, except those elected at the first election, holding office for three years except as may be otherwise provided in the By-Laws.

(Continued on page 34)

GATTS HAS EIGHT SHOWS

George M. Gatts announced this week that he plans to have at least eight shows running by Christmas. These will include the duplicate companies that he will send on tour. All will play the popular price houses throughout the country.

"Katzenjammer Kids" is the first of the Gatts shows that will be sent on tour. It is in rehearsal at present and is scheduled to open in Nova Scotia about the middle of this month, with the following players:

William J. Hoyt, Florence Guise, Henry Washer, George Beach, Hughie Wright, Adrian S. Perrin, Volivia Mynfanwyn, Edna Burnett, Earl B. Bonner, Maude Dermont, Henry Metcalf, Violet Mender-son, Ida Meyers, Anita Smith, Violet Miller, Hazel Clark, Helen, Reeves, Evelyn Williams, Jane Winston, Marie De Verne, Cissie Arnold, Gwyn Klaxton.

An Eastern company in this same show is scheduled to open August 30 and a Middle-Western company is scheduled to open August 24.

In addition, Gatts is to produce a new comedy of Irish life called "Hearts of Erin," by Charles Bradley. Walter Scanlan will be featured in this play, scheduled to open out of town September 4, and, after playing on the road for a short time, it will be presented here.

Two "Polly and Her Pals" companies are scheduled to begin tours in various parts of the country by September 1, and, within the next three months, it was announced that Gatts plans to produce three new road shows.

Will F. Conlon has been appointed general manager of the Gatts attractions, Charles C. Spink, business manager, Edward Hogan, general agent, and Fred. Alles company agent.

SAY RELKIN HELD OUT ON THEM

Edward Relkin, producer of Yiddish road attractions, will have to explain to officials of the Chorus Equity Association why he fined his choristers \$2.50 each when the "Rabbi's Melody" show closed two weeks ago, Saturday, at the Liberty Theatre, Brownsville, East New York. Complaint was filed against Relkin at the chorus organization's headquarters early this week by Edith Walker. Other members of the company have taken their troubles to the Yiddish Theatrical union.

According to the story told by Miss Walker, she was engaged for a road tour of the "Rabbi's Melody" company. The engagement was to cover a period of five weeks, of which one was to be a split week, with the remainder full week stands. Her contract contained the proviso that she was to receive \$60 for the split week and \$50 for the remaining full week stands. Members of the Yiddish union were to receive \$65. However, it so developed that four weeks of the tour were booked split week. Consequently, she demanded \$60 for the time. Relkin compromised and she got \$55.

When the show closed, the amount of the claim was deducted from her pay envelope, she says, as well as from those of the other choristers.

READY FOR BROADWAY

Henry Hull and Leighton Osmun's four-act play, "The Great Lover," was presented for the first time by the Shuberts at the Crescent Theatre, Brooklyn, last week. It is a drama rich and thrilling in dramatic incident.

The story concerns a young country lad who is called to war. His wife seeks his old job and her husband's former employer falls in love with her. The latter gradually weans her affections away from the soldier, and news that the latter has deserted serves as the final incentive in winning her. But the soldier returns home, a hero indeed, with his chest weighed down under medals.

Then follows some tense scenes and the climax comes with his wife's discovery that her love for the young soldier is the "greater love" and she returns to him.

Henry Hull plays the part of the young soldier-husband, who becomes a hero and wins back his wife's love. Mary Kennedy, who appears as his wife, proves herself to be a versatile actress. Others in the cast were Florence Flynn, Irene Shirley, Rita Romilly, Betty Maker, Victor Sutherland and Phillips Tead.

"LION'S WHELP" OPENS

STAMFORD, Conn., July 10.—Although lacking punch in spots, and, at times, appearing more melodramatic than humorously dramatic, "The Lion's Whelp," a four-act comedy-drama, by W. H. Kirkbridge, received a favorable reception in the Stamford Theatre last night, where it had its premiere. Much of the subtle humor of the piece got over, due to the work of Florence Malone and Paul Gordon, in the leading roles.

The story is rather interesting, dealing with a Canadian family which is long on money but short on social etiquette and their English cousins who have social standing but lack the wherewithal. A young scion of the English family meets his cousin, the daughter of the Canadian mining magnate and a diamond in the rough, and falls in love with her. She spurns his advances, whereat he resolves to show her that he is a real man. His efforts along this line take place in the Canadian Northwest. He eventually succeeds in his resolve and wins the hand of the girl. The cast follows:

Harriett Ross, Clare Eames, Thomas Cameron, Paul Gordon, Maude Milton, Florence Malone, Robert Graves, Leo Roget, George Le Soir, Robert Thorne, Louise La Bey, Edwin Strawbridge, Allen Thomas, Lester Perrin, James Wilson.

"FRIVOLITIES" DISAPPOINT

SAN FRANCISCO, July 10.—Anderson's Frivolities closes its four week engagement at the Casino July 17th. While the show made some money, the management was disappointed with the business and expected a big clean-up. The Casino will follow with its former policy and go back to the 55 and 33 cent admission prices. The show will consist of some seven Loew vaudeville acts, a high grade feature picture and it is announced that Jack Wise and Nell Harding (Mrs. Jack Wise) will put a Revue on the program, and, as an additional feature, a big spectacular tank act will be offered, as the Casino has a very big tank built in the stage.

"FOLLIES" CHORUS MEN KICKING

Flo Ziegfeld has been having trouble with his "Follies" chorus men. He has offered them run-of-the-play contracts, but they have refused them, declaring themselves in favor of a contract containing a two weeks' notice clause.

The reason for the refusal of the run-of-the-play contract, is, the chorus men state, that Ziegfeld is paying them \$30 a week, while some of them have been offered places with new shows to open in the Fall at \$40 a week. No decision has as yet been reached between Ziegfeld and the men.

COAST MANAGER RESIGNS

SAN FRANCISCO, July 11.—Guy C. Smith, manager of the Strand Theatre, has resigned, owing to illness, and will take a rest for several months. He was a well known manager and for several years managed the McDonough of Oakland; also Ye Liberty Theatre.

He is succeeded by C. A. Grissell, who has been promoted from assistant manager.

GRAND OPERA SINGER ROBBED

SAN FRANCISCO, July 10.—Aristide Neri, grand opera singer, was held up this week and robbed of \$150. Three men entered a cafe located in the Latin district, and, at the point of a pistol, relieved him of the money.

GRIFFIN'S MINSTRELS REHEARSE

SAN FRANCISCO, July 11.—Sam Griffin's Minstrels start rehearsals July 15th, and are scheduled to open their season about August 1st. They will play some of the near-by towns before San Francisco.

LAWRENCE STOCK OPENING

SAN FRANCISCO, July 9.—The new season of dramatic stock at the Majestic Theatre July 11th, with Del Lawre, leading man, and Vilma Steck as leading lady.

EDISON COMPANY USING PLAYS TO TRAIN ITS SALESMEN

Put on Five Pieces at Knickerbocker Theatre for Edification of
1,500 Representatives—Professional Players in Cast
—Rent Blackstone, in Chicago

Dramatizing the art of selling may sound far-fetched but, nevertheless, that is what the Edison Phonograph Company has done.

Imbued with a desire to find a new means of educating the thousands of salesmen and dealers who handle the Edison phonograph that concern has brought into play the services of the drama. At the Edison Dealers' Caravan Convention, held in this city last week, fifteen hundred dealers in the Edison phonograph, after witnessing two performances at the Knickerbocker Theatre, left New York for their respective cities fully convinced that the drama, as a medium to skilled salesmanship, was a reality.

When the hundreds of dealers in Edison phonographs convened at the Knickerbocker Theatre last Thursday morning, they had the same sensation as that experienced in witnessing the premier of a new play. Following a few short addresses by officers of the company, the curtain rose on the first of five playlets, all in a light vein, but all laying stress upon the fundamentals of the phonograph business. The new departure was received with pronounced approval, not only because of its educational value, but because of the fact that the members of the cast in each piece were all professionals.

The experiment met with such pronounced success in this city that it will become a permanent part of the Edison system and the playlets were presented at the Blackstone Theatre, Chicago, last Monday and Tuesday as a part of the Caravan Convention held in that city, and also at the Columbia Theatre, San Francisco, when the dealers convene there on July 19 and 20. The tour of the company will take approximately three weeks.

This new idea in developing salesmanship was conceived by William C. Mitchell, vice-president of the Edison Company and manager of the Talking Machine Department. He thought of the idea about a year ago and, since that time, has been making plans to perfect it. His purpose, in the main, is to teach salesmen new tricks and he believes that no better medium of having these selling tricks become imbedded in their minds could be found than that of the stage.

All of the playlets were written by William Maxwell and directed by Robert Babcock, of the Edison Company, and J. Sydney Macy, recruited for that purpose from the professional ranks, who also appeared in the cast. The first one is a comedy in one act entitled "It." The scene represents the living room of a cottage in a street of pleasant little homes. Mrs. Dimplefield, the wife of an Edison phonograph worker, is portrayed by Vera Leonard, signed for the tour by the Edison Company after a season in the role of the "High Priestess" in "Aphrodite." Macy plays the part of Morningstar, a salesman in the employ of two Edison dealers. Through the comedy which follows, the audience of dealers had impressed upon them the best means of showing just how to demonstrate to customers the best way to care for a machine.

"I Saw Your Ad" is styled a "Near allegory—at any rate, not a play." The scene is that of the interior of a phonograph dealer's store. Mr. Featherbrain, played by Gene Lockhart, representing a type of talking machine salesman that is fast disappearing. Miss Leonard plays an unafraid saleswoman and Macy plays the part of Readymade, one of many millions of possible customers. The idea of the piece is to bring to the minds of the audience of dealers just how a boob clerk can ruin a sale. He tries to sell a machine to Readymade, who is on the verge of going out, when a businesslike

young saleswoman enters. She sizes up the situation and proceeds to show the clerk the Edison method of selling, with the result that the sale is made and Featherbrain is put on the right track to become an efficient salesman. The piece, as are the other acts, is interwoven with some clever lines, all of which were effective, as delivered by the trio of players.

"I'll Say She Did," is a farce-comedy in two acts. Miss Leonard plays the part of Mrs. Clancy-Smythe, the social leader of Poplarberg. Macy portrays a country merchant who does not bother with a resplendent window display. On the other hand, Dealer Augustein, played by Lockhart, believes in bringing his wares to the eyes of the passersby, through a well decorated window. The social leader, after some clever dialogue, passes up the former and is about to give up the idea of buying a machine when she is attracted by the window display of the latter. Its effect is such that she enters the store and makes a purchase. The idea in the piece is self-evident, but, because of the manner in which the farce is put on, the value of a good window display is brought home to the audience.

In the same manner, the other two playlets point out vital factors in selling. "Detected," a farce comedy in one act, depicts an Edison dealer's demonstration room, in which the value of proper demonstration is played up. Miss Leonard, as a beautiful, but not fast, stenographer, scored heavily in this little piece and won the plaudits of the audience of dealers. "After the Nut Is Off," a comedy, brings out the compensation of good salesmanship.

No expense has been spared in the project and the idea, if followed by other firms, will insure theatrical folks summer jobs. The actors in the Edison playlets are all getting regular salaries and have all of the privileges which they would enjoy with a professional organization.

For the trip across the country two special cars have been chartered, one which will carry the scenery for the playlets and the other to be for the use of the actors, directors and officers. The scenic effects for the pieces were arranged by John H. Young and the project has met with such success that it will be continued as a part of the Edison Company's conventions.

"HITCHY-KOO" OPENS SEPT. 6

The newest edition of "Hitchy-Koo," which goes into rehearsal next week, is scheduled to open in Atlantic City September 6 and come into the New Amsterdam here the following week.

However, should Ziegfeld elect to hold over with his "Follies" beyond September 11, the tentative date set for the show's closing here, the new "Hitchy-Koo" show will continue on the road for one or two weeks longer before coming in. But that the show will be housed here this year at the New Amsterdam has been definitely decided by Erlanger, Dillingham and Ziegfeld, its producers.

Mme. Rossini, the French producer of musical revues, who also controls two theatres in Paris, will be associated with Ned Wayburn in the staging of this year's "Hitchy-Koo" show. She will also design some of the costumes. She is expected to arrive in this country early this week and will immediately start work.

Besides Raymond Hitchcock, Julia Sanderson and C. P. Huntley, the following principals have thus far been signed for the show: Douglas Stevenson, Florence O'Denishawn, William Holbrook and Morris Black.

EQUITY WARNS ABOUT CONTRACTS

In an effort to lessen the number of complaints flowing into the office of the Chorus Equity, members, in a circular letter, have been exhorted to insist upon obtaining a contract prior to the first rehearsal of any contemplated engagement. The notification points to the fact that a lack of contract, in the event of trouble, hinders to a considerable degree any efforts the association may make to settle the difficulty. The majority of complaints result from members failing to secure contracts prior to taking up an engagement. The letter follows:

"It is most important that members of the Chorus Equity should get their contracts at the beginning of rehearsals. If you haven't a contract, report it to this office immediately. In the event that you haven't a contract, if there is any trouble it is frequently difficult to prove the time when you began rehearsals, the salary agreed upon, etc. It is not easy for the Equity, a third party, to settle cases when Chorus members make a certain statement and managers bring witnesses to prove that the opposite is true. This does not mean that we do not believe our members, but, in an impartial court one man's word must be as good as another's."

CHAS. K. HARRIS WRITES PLAY

MILWAUKEE, July 6.—Chas. K. Harris' first effort as a playwright, instead of a song writer, received its initial presentation at the Davidson Theatre here last week.

The play, entitled "Don't Weaken," deals with the daughter of a bankrupt family who sells herself, via matrimony, to a man of wealth who offers her luxuries. The husband turns out to be a rascal, and is killed shortly after the marriage through an automobile accident.

One of the scenes shows a burglar picking the lock of a safe because it is for the general good and there are several other tense dramatic moments. Harris was here helping stage and produce it.

AISTON SETTLES CASE

Arthur C. Aiston, through his attorney, Charles A. Keyes, last week settled a piracy charge he had brought against a tabloid company playing the Empress Theatre, Kansas City, Mo., and which, he alleged, had pirated his play, "Tennessee's Pardner." Aiston sent Keyes out to look the pirated piece over and the latter found that it was the Aiston play, whereupon he demanded settlement and the manager of the company agreed to Keyes' terms.

MOROSCO PIECE READY

LOS ANGELES, Cal., July 10.—Oliver Morosco's re-written "Seven Miles to Arden" is due to open at the Mason Opera House, here, on July 12, with Henry Duffy and Betty Linley in the cast.

"The Clam-Digger," one of the Harvard prize plays, which Morosco is now personally directing, is to open at the Morosco Theatre, following the run of "The Naughty Wife," at that house.

HITCHCOCK SETTLES CLAIMS

Raymond Hitchcock has settled his differences with the Chorus Equity. Members of the company who joined the show following the strike, recently filed claims for six extra performances, for which they were not paid. Hitchcock last week paid the amount of the claims less than \$50, rather than bring the case to arbitration.

O'BRIEN MAY TRY LEGITIMATE

Eugene O'Brien, motion picture star, it was reported on Broadway early this week, is contemplating abandoning the film world for a period of one year and next season appear in a new Broadway play. Ill health is forcing him to stop picture work, it is said.

"MIMI" NOW "KISSING TIME"

"Mimi," a musical show put on out of town some months ago, has been entirely re-written, re-cast and re-named. The show, now in rehearsal, is to be known as "Kissing Time," and will open in Boston on August 5. Sanger and Jordan are the producers.

"TAKE IT FROM ME" GOT \$680,000

"Take It From Me," Joseph M. Gaite's musical production, which closed several weeks ago in Brooklyn, after playing a road tour which lasted 42½ weeks, played to a gross total amounting to \$680,000, it was learned this week. This means that the show's average weekly receipts amounted to \$16,000. Both the gross and the average weekly figures would be considered extraordinary for almost any first-class musical production.

As a result, Gaite and the other stockholders of the corporation which he organized to produce the piece are reported to have earned a net profit of upwards of \$100,000 on "Take It From Me," which cost \$28,000 to produce.

"Take It From Me" is one of the money-getting surprises of the last few seasons. It is considered by theatrical people a perfect example of the speculative element that attaches to the show business.

"Take It From Me" was written by Will B. Johnstone and Will R. Anderson, the former writing the books and lyrics and the latter furnishing the score. The show was presented for the first time November 11, 1918, in Providence, R. I. Thereafter it continued playing out of town for a period of twenty-one weeks. It did not have a metropolitan showing until March 30, 1918, when it opened at the Forty-fourth Street Theatre.

At the latter house, the show ran twelve consecutive weeks, managing to hold its own during the first eight weeks. But then the receipts took a slump, despite the favorable notices it had received from the reviewers, for the most part, with the result that Gaite and his colleagues lost \$12,800 on the show during the last four weeks of its run here.

But its out of town business is another story. For example, the show's first protracted road engagement took place in Philadelphia, where it played ten weeks, the gross receipts on that engagement totaling \$170,000, which amounts to an average of \$17,000 a week. In Kansas City, Mo., where the show played two weeks at the Shubert Theatre, the receipts totaled \$43,076.50, divided as follows: \$23,402.50 the first week, a record in that house for a show charging \$2.50 top, and \$19,674 the second week.

In Chicago, where the show ran for nineteen weeks, its longest run in any city, the total receipts aggregated \$361,000, an average of \$19,000 a week. And in Detroit, where the show played two engagements, the first lasting two weeks at the Garick Theatre and the second, a return, one week at the larger Detroit Opera House, it took in \$25,700 on the two-week engagement and afterwards played to \$17,795.75 on the return week at the Detroit Opera House, making a total of \$43,495.75 in Detroit.

There was one week when the show found itself without any booking, so a split week was accepted, during which the show played three different Illinois towns, with the result that in Peoria, where it played two nights, the receipts were \$4,584. Two nights in Decatur brought the show \$5,180.50, and three performances in Springfield brought in \$5,305, making the week's receipts total \$14,969.50.

The biggest day's business the show did was in Boston, where, at the Boston Opera House last Washington's birthday, the receipts on the special Monday matinee amounted to \$3,204 and the night's business totaled \$3,702, making a total of \$6,906 on the day.

"Take It From Me" is scheduled to reopen out of town on Labor Day with substantially the same cast of principals that appeared in it last season.

SELL FAKE TICKETS

SAN FRANCISCO, July 8.—Ticket speculators, some of whom are said to have come here from New York, reaped a harvest by the sale of fraudulent tickets to the Democratic Convention. There were more than 4,000 of them in circulation, they being exact duplicates of the genuine ones except for the fact that they omitted the name of the printer, which was carried in small type at the bottom of the good ones. The tickets were sold at prices ranging from \$5 to \$15 and in some cases brought greater returns.

MANAGER SUES UNION FOR DAMAGING HIM BY STRIKE

Norwich, Conn., Man Asks \$35,000 from Musicians' Organization That Pulled "Walkout" in His Theatre—Ties Up Bank Accounts Through Court

NORWICH, Conn., July 10.—Abe Davidson, owner of the Strand Theatre, here, has brought an action against the Norwich Musicians' Union, Local No. 235.

In his complaint, filed today, Davidson alleges that, as the result of a conspiracy on the part of the union and several others who are included as defendants in the suit, he was damaged to the extent of \$35,000, which sum he asks the court to award him. Davidson also claims that the union, acting in concert with the other defendants named, conspired to ruin his business.

Davidson has also made application for a temporary injunction, and argument on the application will be heard early this week by Judge C. B. Waller, of the Common Pleas Court, with Attorneys V. P. A. Quinn and Charles W. Cassidy representing Davidson.

The case has attracted considerable interest in both union and theatrical circles throughout New England, for it is one of the few, if any, suits at law lodged against a musicians' union by an individual other than a member. Cases of this nature, it is said by local attorneys, have rarely been instituted in any part of the United States.

The men named as defendants in the suit are Frank G. Benson, formerly leader of the orchestra at the Strand; Walter W. Lang, president; Fred N. Clark, secretary, and William R. Stevens, chairman of the executive board of the Musicians' union, together with John M. Swahn, who, it is understood, was one of those appearing in negotiations between a committee of the union and Davidson. Julius Felsberg, of New Haven, another defendant named, was also concerned in the negotiations.

Deputy Sheriff George H. Stanton served attachments in the suit Friday upon real estate belonging to Lang and Clark and garnished bank accounts of Benson, Swahn, Stevens and the musicians' union, which is known as Musicians' Protective Union, No. 235, American Federation of Musicians, being an unincorporated, voluntary association. The complaint in full is as follows:

1. For more than six months last past, the plaintiff has been the lessee and proprietor of a certain moving picture and vaudeville theatre in Norwich, known as the Strand theatre, for the purpose of presenting and displaying certain acts of vaudeville and moving pictures in the building located on Water street in said Norwich, and known as the Auditorium or Strand theatre building.

2. For the successful carrying on of said enterprise, it is necessary that the plaintiff employ an orchestra of musicians, who are members of the Federation of Musicians.

3. The said American Federation of Musicians is an organized body of musicians, located throughout the United States of America and having organizations in many towns and cities, including the town and city of Norwich.

4. Under the rules and regulations of the American Federation of Musicians, no member thereof may accept employment as a musician in any place where a local organization of said federation exists, until he has first obtained the consent of said local organization so to do, which consent is evidenced by the issuance to him of a writing usually known as a "transfer card" and until said transfer card has been issued to him, he cannot accept employment as a musician without being liable to fine, expulsion or other punishment from the said American Federation of Musicians.

5. The Musicians Protective Union, Local No. 235, American Federation of Musicians, is the local body of said federation having sole jurisdiction within the limits of the town and city of Norwich, where the plaintiff's place of business is located.

6. The defendants, Benson, Lang, Stevens, Clark and Swahn are members of the defendant organization, Musicians Protective Union, Local No. 235, American Federation of Musicians, the defendant Lang being the president and the defendant Clark being the secretary and treasurer thereof and the defendant Felsberg is also a member of the American Federation of Musicians.

7. On or about the 9th day of June, 1920, the said defendants together with certain other persons, unknown to the plaintiff, conspired together for the purpose of injuring and destroying the plain-

tiff's said business which conspiracy still exists.

8. Pursuant to the said general conspiracy and as a part thereof the said defendants refused to admit any member of said Local No. 235, or of the American Federation of Musicians, to enter the employ of the plaintiff as members of the orchestra in his said theatre, and directed and compelled the persons then playing in his orchestra, who were members of said organization, to withdraw from said orchestra and further refused to admit to membership in said Local No. 235, or to give any "transfer card" so called, such membership, to any members of the said federation who desired to come to Norwich and enter the employ of the plaintiff as members of his orchestra.

9. And in further pursuance of the objects of said conspiracy, the defendant, Clark, by and with the knowledge of the other defendants, wrote and mailed to the plaintiff the following letter:

Norwich, Conn., June 16, 1920.

Mr. A. Davidson.

Dear Sir: At a meeting of Local No. 235, A. F. and M., held June 16th, your petition for consent to engage a ladies' orchestra was presented by me and I was instructed to notify you that this local will not grant your request of June 16, 1920, (under the existing conditions), and no members of the American Federation of Musicians either (male or female) will be allowed to work in your house.

Respectfully yours,
FRED N. CLARK,
Secretary No. 235.

9. As a result of the actions and conspiracy as above set forth, the plaintiff was and still is unable to operate his said theatre, and was unable to engage any persons to operate his moving picture machine or to perform acts of vaudeville or to accept employment as stage hands in his said theatre, such classes of employees and performers being members of organized bodies, which are affiliated with the said American Federation of Musicians through and in connection with the American Federation of Labor and refusing and declining to accept employment or to give performances in any theatre, wherein the orchestra or musicians are not members of the American Federation of Musicians, which facts were well known to the said defendants and each of them and was the result intended by them in the formation and carrying out of the said conspiracy.

10. The services of an orchestra are necessary to the plaintiff in connection with performances of any acts of vaudeville and also in connection with the production of motion pictures and without such an orchestra, it is impossible for him to give satisfactory performances or to procure a sufficient number of patrons of his theatre to enable him to conduct the same without great loss to himself.

11. The said acts of the various defendants as alleged heretofore in this complaint were wrongful and malicious and were made for motives of malicious jealousy and avarice and to injure the business and destroy the reputation of the plaintiff.

12. By means of said conspiracy and the acts of the various defendants heretofore set forth, the plaintiff has sustained great loss and damage in his business and has been forced to close his theatre and is entirely prevented from carrying on his business as above set forth.

13. And the plaintiff alleges that he has thereby sustained great loss and damage as a result of said conspiracy and by the acts of the conspirators in pursuance thereof and that the defendants intended that his business should be injured and destroyed and that he should be put to great expense and loss of business as result of said conspiracy. That the plaintiff is unable to definitely state the extent to which he has suffered and will continue to suffer by reason of said conspiracy and the various acts done pursuant thereto, but that he, the plaintiff, has suffered damages in a sum not less than \$35,000.

The suit is a sequel to the storm that has raged around the matter of the employment of Mr. Benson as leader of the orchestra after Mr. Benson gave two weeks' notice that he was to get through on June 10th, but came back the day after his notice expired, saying, according to Mr. Davidson, that he had been sent by the union and that nobody else could take his place. A week later, after Mr. Davidson had been blocked in attempts to get union musicians, he closed the theatre, and it has been closed since with the exception of Saturday and Sunday moving picture shows.

DIVORCES ROY CHIDLAW

SAN FRANCISCO, July 10.—Mrs. Amelia F. Chidlaw, an actress now playing in New York, was granted an interlocutory decree of divorce July 3 by Superior Judge Daniel C. Deasy from Roy Chidlaw, an actor.

MRS. JOLSON GETS DECREE

SAN FRANCISCO, July 10.—Mrs. Henrietta Jolson, wife of Al Jolson, the comedian, was awarded a final decree of divorce today. In her suit, filed almost a year ago by her attorney, Charles Snook, of Oakland, Mrs. Jolson alleged that her husband was guilty of cruelty toward her. No alimony is mentioned in the final decree, but it is understood that the parties have entered into some sort of financial settlement out of court. A bungalow which the comedian owned in Oakland and which is valued at about \$7,000 has been transferred to his wife.

The Jolsons were married about thirteen years ago in Oakland. At the time of her marriage, Mrs. Jolson was about seventeen years old. Mrs. Jolson left California about two weeks ago. She is reported to be living in New York at the present time. Her husband was out here on business until last week when he, too, left for New York. The Jolsons have no children.

The Jolsons both are in New York at present and living at the Hotel Biltmore, occupying apartments on separate floors. The comedian left for Atlantic City last Saturday, accompanied by his friend, Bud De Sylva, the song writer. Mrs. Jolson remained in town.

Early this week Mrs. Jolson stated that she left California two weeks ago, while her husband was still there, and came here for a rest. She was apprised of the granting of a final decree in her suit last Thursday.

"There was no financial settlement beyond Mr. Jolson's promise to look after me," Mrs. Jolson stated.

"The reports that Mr. Jolson settled a large sum of money on me out of court are entirely untrue," Mrs. Jolson went on. "He did, however, transfer the Oakland bungalow to me, which is worth less than \$10,000. But, that is all.

"There was to have been a financial settlement," she continued, "but I did not insist on it after his lawyer told me, in California, that Mr. Jolson had lost all the money he had at the races. This was many months ago."

Mrs. Jolson declined to speak at this time of the reasons that had prompted her to obtain a divorce.

"At the time we were married," she stated, "Mr. Jolson had about ten dollars and good prospects. I had less than that and faith. We've both gained some money, but I have lost my faith," she concluded.

WAGENHALS HAS NEW PIECE

Wagenhals and Kemper have a new play entitled "Spanish Love," the rights of which they purchased recently in Europe, the piece being rewritten for American presentation by Avery Hopwood and Mary Roberts Rinehart for production in August at Maxine Elliott's Theatre. It is adapted from the French "Aux Jardins de Murcie," by C. De Battelle and A. Lavergne, and has appeared more than 2,000 times in Spain, as well as in Paris. There will be a musical score by H. Maurice Jaquet, French composer, while Los Caritos, popular dancers in Spain, are expected here about the middle of this month to appear in it.

TO SHOW FILM ON TRAIN

SAN FRANCISCO, July 11.—For the first time in the history of the film industry, motion pictures have been shown on a moving train. Marshall Neilan, who is responsible for the idea, recently gave a screening of "Go and Get It" for newspaper correspondents en route East on a fast express. A portable motion picture projector was connected with an electric light socket, and, at the other end of the car, was stretched a screen. With the success of this experiment "movies" on overland trains may become an accomplished fact.

HAVEZ WRITING REVUE

SAN FRANCISCO, July 11.—Jean Havez is writing a new revue for Fanchon and Marco to be called "Alley-Up." It is booked for a run at the Curran Theatre, beginning August 15. The Fanchon and Marco Revue closed a forty weeks tour at the Heilig Theatre, Portland, Oregon, on Sunday.

ENGLISH OPERA COMING OVER

Sir Thomas Beecham will bring his Covent Garden Opera Troupe to this country next season for an eight weeks' engagement at the Manhattan Opera House. Mrs. Oscar Hammerstein, who has been in negotiation with the British impresario for some time, concluded the deal early this week. The American premiere is scheduled for the mid-Winter season.

Mrs. Hammerstein last week severed her connections with Fortune Gallo, who was to have undertaken the management of the Manhattan Opera House in partnership with the impresario's widow. At the time of the split, it was announced that Gallo's business had increased to such an extent that he would be unable to devote his time to the Manhattan venture next season.

However, it was learned that Mrs. Hammerstein and Gallo had differences concerning the policy under which the house should operate. It is said that Gallo desired Mrs. Hammerstein to turn impresario and put her own opera troupe into the Manhattan, in opposition to the Metropolitan. Mrs. Hammerstein refused, holding that the house should play visiting companies only. The split followed.

Mrs. Hammerstein takes over the Manhattan on September 1, at which time Morris Gest's lease on the house expires. She will have the house redecorated and renovated, opening the latter part of September with a four week's run of the Gallo English Opera Company. Later in the season the Chicago Opera will play its New York run there.

DOOLEY WAS SICK

STAMFORD, Conn., July 10.—George Leder's new show, "The Girl in the Spotlight," came near not opening here owing to the illness of Johnny Dooley. However, he was finally enabled to do his part through the thoughtfulness of Leo Newman, the New York ticket broker.

Newman visited Dooley at his hotel, where he found him suffering from general indisposition. He suggested calling in an osteopath, explaining that there was one in Stamford from whom he received treatment occasionally. The suggestion appealed to both Dooley and Lederer and a few minutes later Dr. Gentry, the local osteopath, arrived at the hotel, where he gave Dooley what is known as an "adjustment." Dooley responded to the osteopath's treatment and recovered sufficiently to take part in the show's opening.

TAKES OVER CHICAGO THEATRE

CHICAGO, Ill., July 10.—The Playhouse has been taken over by Lester Byrant, who will conduct it as a combination vaudeville and picture house. It has a seating capacity of 700, and is located on Michigan Boulevard.

SAVOY AND BRENNAN

The cover of this issue carries the pictures of Bert Savoy and Jay Brennan, the featured comedy act at the Winter Garden, New York, in "Cinderella on Broadway."

The theatrical record of this clever pair is unique. After successfully playing all of the largest big-time vaudeville houses in America they joined "Miss 1917" at the Century, New York; played the run of the piece, and, after one day's lay off, started at the Ziegfeld Midnight Frolic, remaining there an entire winter. Another single day intervened and Ziegfeld's "Follies of 1918" featured Savoy and Brennan for the entire season.

Again they laid off only one day prior to rejoining the "Midnight Frolic" for a seven months' run. One day off and with "Hitchy-Koo," all of present year, closing at the Colonial, Chicago, and immediately opening with the present Winter Garden attraction. A remarkable achievement in consecutive playing.

The reason for this continuous booking is evident. Always a success with timely comedy delivered with spontaneity. They never resort to anything crude. The varied and gorgeous costumes of Bert Savoy are as well known as his clever satire. Alan Dale said of them:

"Anyone who doesn't laugh at Savoy and Brennan must have something the matter with his liver."

BIG CIRCUS PERFORMANCE NETS \$5,000 FOR LIGHTS

Fred Stone, Leo Carrillo, Lee Kids, Jim Morton and Score of Other Performers Put Over Show That Could Have Filled Tent Twice as Large

The most pretentious affair of its kind ever given in Freeport, was presented last Saturday when the Lights Club gave a circus before a crowd which jammed the tent to such an extent that several hundred were turned away, the tent, although of some size, being entirely too small to accommodate all who wished to see the array of stars and headliners who took part.

Crowds and a solid line of automobiles for many squares were lined up to witness the parade in the morning, led by the Keith Boys Band. Harry Bulger, Tom Lewis and many others in make-up, followed in automobiles. Then came the entire fire department, which turned out in a body. Leo Carrillo appeared astride a horse, the Lee children dressed as pierrots, rode ponies, and Pat Rooney, Jr., the third, was made up as Uncle Sam. Fred Stone, astride his horse, did roping stunts.

Jim Morton attracted considerable attention, in the clown band, with his exaggerated bumps and a bass drum. He certainly had a lot on his shoulders. Fred Gray, with his trombone and scrubbing brush epaulettes, cleaned up.

Ben Mulvey and Mrs. Lowe, formerly of the Stubblefield Trio, "rubbed" the crowd in the morning during both performances and were the life of the undertaking, gathering many laughs and keeping interest sustained at all times. Whenever there was a sign of a pause, they were right there.

As a ballyhoo, Fred Stone, from a horse, shot glass balls thrown in the air and never missed one. He then walked a tight wire which had been stretched to the centre-pole of the tent, did a headstand at the centre of the wire, laid down and did a number of turns and stunts on one foot which, together with the swaying of the wire in the wind, held the on-lookers breathless.

Harry Hills, in a voice that left him speechless the next day, announced the acts and assisted Leo Carrillo as ringmaster and announcer. After the grand parade, the Keith Boys Band played an overture, following which the "Star Spangled Banner" was sung by Harold Murray.

Described as a "Grand Rush," the Hippodrome Clowns did feats of tumbling and many comedy turns that convulsed the little ones and amused the grown ups. A horse versus man race was the next event, and was cast with Harry Sullivan as the jockey, and Ted Brall as the sprinter.

The Franchini Brothers, to the only too well remembered strains of "Madelon," did their hand-to-hand and equilibristic feats and were followed by the Worden Brothers in foot juggling, both acts finding much favor.

"Madame Sovelia," the bearded lady, was introduced next and announced as having had a beard since birth. But, no doubt Jim Morton and Hepner could furnish the solution to the mystery, which Ben Mulvey loudly proclaimed as a fake.

The Musical Spillers played some jazz on brass, and the Gerard Brothers did daring gymnastic feats. Stanley, with his hand-stands, held interest.

The Lee Children were a riot. They did some comedy dialogue, and danced to a published vamp number, doing the shimmy and the rest of the jazz dance according to all the popular movements of the day.

Frank Shields, in a roping act, was one of the features, and James C. Morton and Fred Gray, announced as the "World's Greatest Sharpshooters," made them laugh for over ten minutes with their antics and the shooting of crackers from impossible angles. The be-medalled Morton ate the apple which was to be shot from his head, and Gray was seen with a lighted candle

shot through his head.

Archi Onri with the assistance of the band of clowns, had everything up in the air. He juggled and clowned and threw seven every time he spilled the large dice from the bucket. Later, they were shown to be marked with nothing but fours and threes.

The Thames Brothers and Charles Leighton, simultaneously entertained with acrobatic feats, and Dupree and Dupree, despite a small platform, did their novelty bicycle stunts.

One of the big events was the introduction of "Stuff" Lewis and the idol of the baseball fans, "Babe" Ruth. A spectacular game was then played for one inning between Lewis, Ruth and Jim Morton, and with Leo Carrillo as umpire. Morton had a bird-cage as a protector, and after many signals and whispered instructions to the pitcher, the first ball was thrown to Ruth about three feet above his head and Carrillo called it a "strike." The second was even higher, but Leo's eyes were bad or he doesn't know the up-to-date rules of the game, for he called this a strike, too.

Fred Stone and the cowboys and cowgirls of Chin Chin Ranch came next in feats of riding and roping. Paulo Stone, Dorothy Stone, Leo Carrillo, Morgan

(Continued on page 26)

ASKING TEN-SHOW WEEK

The Touring Managers' Association is asking the Actors' Equity Association for a ten performance week in states where Sunday shows are the rule, in addition to the right to fill in engagements lost through lack of booking, it became known early this week. Chicago road managers have been granted the ten performance week by Equity.

The demands of the one and three night stand managers, according to an Equity official, have presented a problem upon which the council of the association will either have to act favorably or drive the managers out of business. The managers demands, he asserted, contain considerable equity, and, in all probability, they will be given a different working agreement. It is doubtful, however, if they will be granted a contract allowing them more than an eight performance week.

As yet, the Chorus Equity has not been approached by the managers. In as much as the larger portion of the road managers attraction is made up of choristers, this organization, it is believed, will be the most important factor with which they will have to deal.

The chorus organization's council, in discussing the subject last week, voiced its disapproval of giving the managers a contract other than one calling for an eight performance week.

However, the touring managers, if they so desire, may be offered a run of the play contract, which will benefit them to the extent that it will prevent choristers from jumping shows. But, in the event of a run of the play contract being issued, managers will be called upon to pay an increased minimum wage, which, in all probability, will be boosted to \$40 a week.

The Touring Managers Association have begun a series of conferences with the Actors' Equity, the first of which was held at the Hotel Astor on Tuesday of last week.

FAMOUS RESORT TO CLOSE

CALEXICO, July 10.—The Owl Theatre, Mexicali's famous gambling hall and one of the most famous resorts on the North American continent, will close its doors September 1, if an order issued by Gov. Esteban Cantu of the northern district of Lower California becomes effective.

The closing of five saloons on International avenue, the Mexicali extension of Heffernan avenue, the night of June 31 was the signal for hilarity among the employees and others connected with these saloons and it is understood that this order was merely the first of many which Gov. Cantu will issue in line with his recent announcement that gradually as the revenue warrants it, all forms of vice and gambling will be eliminated from his district.

The increased revenue has now reached such a point that it is understood the Owl license fees can be dispensed with within two months.

No institution in North America has had a more varied or dramatic history than this American Monte Carlo. With an existence of but five short years it has become known from Coast to Coast and during its varied career has been closed and reopened as the will of the Governor permitted.

The passing of the Owl will mark the passing of the best known of Mexicali's many resorts.

"PINCHED" OVER PRESS STUNT

PORT CHESTER, July 10.—Henry Brunelle, owner of the Palace Theatre, together with his assistant, James Plunkett, were haled into court here this week and fined \$50 because they put over one of the cleverest advertising stunts this village has ever known.

The trouble started over a white line. This line, painted on the sidewalk of the main thoroughfare, led to the box-office of the Palace. Merchants along the street voiced their displeasure, but, loudest of all, was the wail of the manager of the Strand Theatre. The line passed right past his house and, painted on it were the words, "Follow the White Line."

Brunelle paid the \$50 cheerfully and was ordered by the court to remove the line without injuring the pavement.

NEW WOODS PLAY IS FAIR

ATLANTIC CITY, N. J. July 12.—Satirical, at times, of the cheaper pettiness and incidentals of the theatre, fulsome of the melodrama spectacular of actual fire and storm and carried forward with a plot that twists and moves through its latter two acts with the ingenuity of a mystery tale; such is the play by William J. McNally, revealed at the Woods Theatre last evening.

Its title, "As the Clouds Roll By," indicated little of its odd triangle, a theatrical manager, a dramatic critic and a leading lady. Neither does its subtitle, "A Comedy Drama," classify its location with any vigor. In this play, Mr. Woods has again secured another of those odd unique plots that sometimes seem to be his chief search in the dramatic manuscript pile that floats past a Broadway manager's door.

There are just the three mentioned characters in this story. Miss Irene Fenwick is the leading lady, a part for more sexual attraction than she showed and for less of Caucasian ways. In fact, there might be grave doubt of Mr. McNally's leading woman could really be played as he conceived. He asks a woman, strictly of the theatre, to go to the woods and impose herself on a man as a native Indian maiden, then, in a rousing rage, to become distinctively the feminine of her race.

Elwood Bostwick, with crude language and crude ways that could achieve a towering rage, contrasted the more subtle playing by his performance of the theatrical manager. To Frank M. Thomas fell the role of the conceited critic who is on friendly terms with the manager despite a bitter opposition to his acid writings.

There is a suddenness to its melodrama in the last act that is as exciting as a dime novel used to be. There is a little bit of everything, from a detective tale to a suggestion of a lingerie farce and all welded together into a tale that is not only probable, but probable of success for a fairly generous career on the stage.



HILDA CARLING

PREMIERE DANSEUSE FROM THE ROYAL OPERA HOUSE, STOCKHOLM
MAKING HER AMERICAN DEBUT AT B. F. KEITH'S PALACE THEATRE, THIS WEEK.
DIRECTION PAUL DURAND.

VAUDEVILLE

PUT VAUDEVILLE INTO STRAND, WASHINGTON

PLAYING FIVE ACT BILLS

WASHINGTON, D. C., July 12.—The Strand Theatre, rejuvenated and remodelled, opens its career as a vaudeville and picture combination house to-night, with a five-act bill and feature. The theatre has a new marquee, new electric sign on the exterior, new lobby paintings and decorations, while inside, the carpets and draperies have been replaced by new ones. Lighting fixtures of special design have also been installed and the front of the house fixed up in as many ways as possible.

Back stage, a new storeroom has been furnished with all the requirements of the stage, while brand new settings of every description have been secured. Dressing rooms have been remodelled to be larger, with hot and cold running water, carpets and windows in each one, and an individual call bell in each room. Below stage, special cages and tanks have been built for the accommodation of animal acts.

The opening bill at the house consisted of Billie Richmond and Maurice LaMarr, Marie Parker and The Jazz Four, Herras and Preston, Mabel and Johnny Dove, George P. Randell and Company in "Too Easy" and Fox and Mayo, with "Other Men's Shoes" as the feature picture.

BATHING REVUE POSTPONED

The opening of Tom Rooney's Bathing revue at B. S. Moss's Broadway Theatre has been postponed another week and will now open on July 18. It is scheduled to run all Summer after it opens. Donna Montan, the featured member, has written several numbers that she will use in the act.

ROOM FOR 50 MORE AGENTS

Two new offices are being made in the Putnam Building through the rebuilding of the office formerly numbered as 530 and 522. The old offices have been torn down and new ones erected, three being made of the two, one single and two double.

CRESSY PLAY OPENS

OAKLAND, Cal., July 10.—Will M. Cressy is appearing here at the Fulton this week in his own play, "A Long Lane." This is the first three-act play to be written by Cressy, who, heretofore, confined himself to vaudeville sketches.

MOSS OFFICES MOVING

Within the next three weeks, the Moss offices will be merged into the Keith offices with headquarters on the seventh floor of the Palace Building. The press departments will be merged under the care of Walter Kingsley.

INDIANAPOLIS HOUSE CLOSING

INDIANAPOLIS, Ind., July 10.—Keith's Theatre, this city, is due to close its vaudeville season on July 17, with an all star bill. The reopening date has not yet been set.

ROSCOE AILS IN CABARET

PHILADELPHIA, July 10.—Roscoe Ails and his jazz band have been engaged for the Walton Roof here and have been re-signed for a second week.

AL DARLING VACATIONING

Al Darling will leave Sunday night for the Adirondacks, where he will spend his two weeks' vacation at Camp Ramona, Fulton, N. Y.

NEW ACTS

E. Volpe, with Nora Allen and company, producing a new five people musical novelty.

Fredowsky Troupe, new dancing act, opened on Loew time for ten-week route, direction Ed Smith, Levy office.

Winifred Winslow and Company, in a new act called "The Cat Came Back," by Cliff Deane, opening Monday out of town.

Jack Dunham, formerly Dunham and Edwards, and Andy Williams, formerly Abner and Williams, opening Monday at Atlantic City.

Hart and Farnsworth, new singing, dancing, talking act.

Anita and Hart, new sister musical act.

Louise Arnold in a new act, supported by Helen Page and Edna deDruex, opening Thursday, out of town.

Vernon Vance Trio, new act, opening at the Jefferson.

Mason and Fletcher, in a new act, opening at the American, July 19. Ed Smith, the Levy office.

Marguerite Calvert, the dancing violinist, in a new act, opens at the Jefferson July 14.

Melnotte and Nice, in a new act, opens at the Jefferson July 19.

"Mammy and Her Picks," an act with twelve people and a jazz band, produced by H. M. Rivers, opened at Long Branch last Monday.

OFFERED JOB; GETS MARRIED

SAN FRANCISCO, July 9.—Edna Malone, solo dancer at the Palace Hotel, has been married to Frank Decker Siegrist, a member of the orchestra. The couple went to Santa Rosa without taking their friends into their confidence.

Miss Malone had just been offered a contract to appear on Broadway, New York, in Gus Edwards' new musical revue, hence the hasty marriage.

"HUMAN FLY" FALLS

ST. CATHERINES, July 9.—Cruelly broken as the result of a fall, Charles Hutcheson, a "human fly," now hovers between life and death in St. Catherines Hospital. While 2,000 spectators watched, Hutcheson, in performing a stunt, fell from the cornice of the Welland House roof to the floor of the sun veranda, forty feet below.

HENRIETTA CROSSMAN OPENS

CLEVELAND, July 8.—Henrietta Crossman, in a playlet by Albert Cowles and Roy Briant, called "Every Half Hour," began her vaudeville season here last week. The act is being routed by Joe Hart.

In support of Miss Crossman are Rubi Trelasse, St. Clare Hales, Albert Cianelli and Robert Ross.

"RUBAIYAT" IN VAUDEVILLE

Maurice Barrett, who created the role of the Yogi in the original "Eyes of Youth" Company, is to be seen in vaudeville in a condensed scenic version of "The Rubaiyat of Omar Khayyam," with Gertrude Colby assisting. Harry Truax produced the act, which is to open within a week.

CHICAGO ACT SPLITTING

CHICAGO, Ill., July 10.—Frank Devoe and Larry Hosford have severed partnership connections. Devoe is entering cabarets and Hosford will double with someone hereabouts and re-enter vaudeville.

JESSIE HELLER BACK IN VAUDE

Jessie Heller, who some time ago retired from vaudeville, where she was known as "The Venus on Wheels," re-enters vaudeville on July 19, when she shows a new act, out of town.

MACK SIGNING ACTS

CHICAGO, Ill., July 10.—Pete Mack, eastern agent, has been in Chicago the past week, signing up a number of acts. He states the west lacks suitable material.

ORPHEUM STAFF IN FRISCO SWITCHED

"JERRY" DILLON RESIGNS

SAN FRANCISCO, Cal., July 10.—With the resignation of Gerald Luke Dillon, for the last fifteen years head of the Orpheum Theatre press department, the rest of the staff of the house has been switched around completely.

Recently married, but unable at that time to get away from his office for more than a few days, Dillon is now taking Mrs. Dillon on a wedding tour and will be gone from San Francisco for several weeks.

Dillon, known to everybody as "Jerry," had charge of publicity at the Grand Opera House and the famous Tivoli for ten years prior to the beginning of his long term of service at the Orpheum. He promoted the success of three Metropolitan Grand Opera seasons and looked after the engagements of Bernhardt and Coquelin and others of note. After a brief vacation Dillon will again take up press work.

Jack Stratton has succeeded Dillon as director of publicity. Harry Orndorf has been appointed entertaining stage manager, and Adolph Dohring, formerly property master, has succeeded Harry Orndorf as stage manager. Louis Pfurman, assistant props, becomes master of props. Carroll Johnson succeeded Earl McQuarrie in charge of the box office, and Edward Bronell replaced Charles Fisher as doorman.

MIDGETS GETTING PUBLICITY

The Orpheum Circuit office is providing Singer's Midgets with plenty of publicity, one of the stunts being the syndicating of a series of photographs showing the life of the midgets as compared with that of normally sized humans. These pictures are being printed in daily papers throughout the West, and at the same time they appear in the papers they are put on display in the lobby of the local Orpheum.

HACK OUT OF HOSPITAL

CHICAGO, Ill., July 10.—Joseph Hack, who was accidentally shot by Kitty Gordon while appearing with her on the bill at the Palace Music Hall a few weeks ago, has been discharged from the American theatrical hospital entirely well. He is unable to return to work immediately and will rest a month or two before continuing his interrupted vaudeville tour.

NELSON & CHAIN BOOKED IN N. Y.

SAN FRANCISCO, July 10.—Nelson and Chain have reached San Francisco, after a season of forty weeks with the Fanchon and Marco Revue, and are booked to open at the Palace, New York, last week of August. They will make the trip to New York by auto, stopping in Los Angeles on the way.

A. & H. DEAL CLOSED

CHICAGO, Ill., July 10.—Word has been received here that the deal, which involves a new Ackerman-Harris house in San Francisco, has been finally closed. The house will cost about \$1,500,000 and will be named the Union Square. It will be a two-a-day house and will be booked by Tommy Burchill from the Chicago offices.

TOO MUCH SMOKE

CHICAGO, Ill., July 10.—The Royal Italian Quintette left the Green Mill Garden program last week, complaining that they were unable to work, owing to the dense smoke from cigars and cigarettes in the place. They played the Great Northern Hippodrome last week.

CONTRACTORS' ACTIVITY CURBED

There will be a shake-up among the personnel of the vaudeville orchestras in the New York houses on Saturday of this week, as a result of a recent ruling of the musicians' union doing away with the scheme of having one man contract players for more than one theatre. In the future, there will be only one contractor for each house.

According to officials of the musicians' union, this ruling was adopted in an effort to more evenly distribute the work of contracting musicians, it being held unfair by members of the union, to allow one man to gain a monopoly over the field. Contractors were last week notified to release their men, giving them two weeks' notice.

KNOCKED OUT BY MOONSHINE

CHICAGO, Ill., July 10.—The team of Ward and King were out of the Great Northern Hippodrome program for one day last week, owing to one of the members being knocked out by drinking moonshine whiskey. King bought a half flask from a stranger, took one drink and fell asleep, doing a Rip Van Winkle for forty-eight hours. The concoction proved to be a mixture of chloroform and sweetened water. A physician finally brought him around and he was able to complete the balance of his engagement.

GRABBED THE JOB

Billy Escow, who was, until recently, assisting Lillian Bradley "pulled a wise one" last week. During Miss Bradley's absence, a phone call came in for a girl at one of the concessions at Columbia Park. Miss Escow decided to take the job herself and did so, leaving the office flat.

Now "Billy" is dodging balls from a swing at the park and refuses to pay any commission. Miss Bradley's young daughter is assisting at the office.

STAYING IN ROONEY ACT

Marie Kavanaugh and Paul Everett, who undertook the feature dancing parts with Rooney and Rent's revue, "Rings of Smoke," on three days' notice, at the Bushwick Theatre, last week, will be with the production during its four weeks' run at B. F. Keith's Palace Theatre, starting this week.

\$10,000 BEAUTY JOINS SHOW

CHICAGO, Ill., July 10.—Gertrude Olmstead, who won the \$10,000 Elks beauty prize, was placed in the Midnight Century Whirl last week, at the La Salle Opera House, as an added attraction. She proved a good drawing card.

LIGHTS ELECT OFFICERS

At the annual election of officers of the Lights' Club held last Saturday, the following members were elected for a term of one year: George McKay, President; Leo Carrillo, Vice-President and Dick Schwartz, Secretary.

HARRIS COMING TO N. Y.

SAN FRANCISCO, July 9.—Sam Harris, of Ackerman and Harris, will leave here for New York on July 20th, to be absent four weeks. He goes on a business trip to attend a conference with the Loew People.

GETS AUSTRALIAN BOOKING

Leo Jardys, once heralded as the strongest man in the world, has returned from a tour of South America and has been routed for two years by the Wirth-Blumenfeld Company for a tour of Australia with the Wirth Brothers, Ltd., Shows.

SABLITSKY & McGUIRK MOVING

Sablitsky and McGuirk, who control a chain of houses through Pennsylvania, are moving their booking offices into the Broadway Theatre Building. They book their houses in association with B. S. Moss.

VAUDEVILLE

PALACE

Anderson and Yvel, with their skating act, went over nicely, the volplane finish drawing a good hand.

Rose Wyse and Company, billed for the second spot, didn't appear, and the place was filled by Handers and Milliss, who did some steps, some clowning and some hat business. One of the boys quoted from Dickens' "Tale of Two Cities," "'Tis a far, far better thing that I do than I have ever done; 'tis a far, far better rest that I go to than I have ever known.'"

By the way the act went, they might have reserved these lines until further down in the act, just before the last exit.

Frank Wilcox and Company were a laughing hit in a sketch based on an old style of comedy, that of hiding persons in different rooms and endeavoring to get rid of them, to destroy the possibility of embarrassing situations that might arise were they discovered. This theme has served as a basis for countless farce comedies. Harold Salter and Orris Holland were acceptable in their respective parts, and Margaret Lewis played the infatuated married woman, for all there was in the part. Dana Desboro was amateurish, and Jane Haven might modify her very stilted, stage laugh.

Jimmy Lucas, with Francene, opened with a line of Kipling's "A Fool There Was" off stage, and Francene entered in a very vampirish costume. Some dialogue followed, and Lucas then sang a "nance" song, with negative results. More talk followed, including "why didn't she get Bull Durham ter-back-er." A laughing song, showing how various actors of prominence would laugh, was followed by a dance by Francene, with some high kicking that was good for a hand. Lucas then sang a medley of his old time song successes and a mother song with a chorus on the political candidates. Francene then returned in a gown of purple and gold and the two sang an announced parody in German on a current hit. The closing number has no value and could be replaced to advantage.

Hilda Carling and Company closed the first half, and will be reviewed under New Acts.

Nitta-Jo followed. Prior to her entrance, the orchestra played a medley of song hits popular during the war, presumably to create atmosphere, but which seemed too long. Before a drop painted to represent the interior of a cafe in the Montmartre district, in Paris, Nitta-Jo sang a number of French chansons and one or two American songs which she sings well. She has a good voice and is a typical French chanteuse of the revue type. A couple of the songs used were popular in the Paris cafes and musical comedies during the war, and were, no doubt, reminiscent to many, for considerable applause greeted their rendition, and Nitta-Jo was encored twice. The use of the girl "plant" in the box, was unnecessary, and does not help the act any.

A French military number was then sung for the second encore with spirit, and Nitta-Jo was recalled for several bows.

Pat Rooney, Marion Bent and Company, in "Rings of Smoke," seen at this house earlier in the season, repeated their former success. They received receptions upon their respective entrances, and the dancing of Pat, the best feature in the act, was loudly acclaimed. Marie Kavanaugh and J. Paul Everett in a snappy dance, were a hit. Several curtains were taken, and Pat was forced to make a speech of thanks.

Ivan Bankoff and Mlle. Phebe, assisted by A. H. Borden at the piano, did a series of dances and held most of them in. Mlle. Phebe is graceful and artistic in her toe dancing and posing and Bankoff is a master of acrobatic Russian steps. Mlle. Phebe slipped to the stage at one time, and Bankoff nearly did the same thing. H. W. M.

SHOW REVIEWS

(Continued on Pages 10 and 11)

BRIGHTON BEACH

Dancing predominated at the seaside house this week and the various exponents of the art of terpsichore seemed to meet with the approval of an enthusiastic and appreciative audience. Even the opening act, although a turn on the wire, brought with it some classy stepping, for the rendition of which Al and Emma Frabelle received a fair hand.

Young and Wheeler followed in a neat musical duo, one of the team being seated at the piano, while his partner almost literally made a violin talk. They scored with a medley of popular tunes and received one encore.

Toto, with his clownish antics, took the house in the comedy line and his high-pitched giggle had them all laughing with him. From the time he entered in his pocket edition taxicab until he went off, he had the house in a roar. The secret of clowning is the devising of new material and Toto is not lacking in this direction. His dancing won him a heavy hand, especially when he gave his burlesque toe dance. As the "Chocolate Soldier," he succeeded in getting his accoutrements into the greatest of tangles, from which his efforts to extricate himself almost stopped the show.

Harry Kranz and Bob La Salle had no trouble in getting everything they offered over. They are two likable chaps and have the knack of putting over a synopated tune, although neither are good singers. They started with an Irish song and then went right through on high with four more popular airs. Not satisfied with that, they danced, and, by this method of topping off their offering, scored as heavily as any act on the bill.

Harry Holman and his company shared with Toto the laugh honors, in "Hard Boiled Hampton," a comedy by Billy Miller and Stephen C. Champlin. Not a line did Holman fail to get across and his dry humor won him laugh after laugh. He portrays a small town lawyer, whose son has been killed in France following his marriage to a girl not known by his family. A one-time stenographer who has resigned comes back and asks Holman for her old job. He refuses until he finds that, since leaving his office, she has married, her husband has been killed at the front and that she is a mother. The rest is obvious.

The act is a hit as a laugh producer, especially in the hands of a player like Holman. Ruth Crowley did well as the stenographer, while Julia King, as an office girl, appeared to advantage. The act, although a comedy, has pathos in parts that would spoil it were it not handled properly.

Dotson, a colored comedian, was also a hit through his lightning steps. He sings, dances and carries on a short monologue in which he addresses his remarks to someone off stage. He won a number of laughs, but the real merit of his act lies in his ability to dance. His impression of ice-skating went well, as did his manner of walking down street when he has money in his jeans.

Harry Carroll and his fellow songsters and dancers, in the revue "Varieties of 1920," went over at this house with the same success they have experienced elsewhere with the presentation of the miniature musical comedy. Harry Miller is an exceptionally good dancer, as are Higgins and Bates, the two girls who work with him.

Due to the fact that it was necessary to change the scene for the last number on the bill, there was a short delay and, by the time Monroe and Grant came on, half of the audience had started home for mess. Those who remained, however, were rewarded, as this team has a corking good trampoline act. J. Mc.

ORPHEUM

Johnson, billed as a "hazardous contortionist," opened the performance with an exhibition of his ability. He ran the gamut of tricks indulged in by other exponents of this sort of act, to the delight of the audience, which was ready to be thrilled and was.

Burns and Foran, presenting the usual number two spot male dance duo, with some trimmings to interrupt the monotony of their pedestrian endeavors, succeeded in arousing the interest of the onlookers and scored heavily in their position. The boys look very well and dance with lots of will and vim, which, considering the humidity, is to their credit. Their efforts did not pass unappreciated, for they were heartily applauded for their work.

Marshal Montgomery, the billing informs us, is "an extraordinary ventriloquist." There may be those who will be inclined to doubt this rather sweeping assertion. Nevertheless, credit is due him for the style in which he has arranged his act, which is set and produced as though it were a regular sketch. He is assisted by Miss Courtney, a very pleasing lady to the eye, who helps along nicely. The whistling bit, with which he concluded, earned him an encore.

Charlie Wilson meant well, but he overdid some of his stuff, and some of it was too much for the audience, resulting in a rather cool reception, considering the amount of exertion that he went through. Wilson's joke, we think, could stand a little revision and we would suggest the addition of one or two more bits in place of his closing recitations, which, while funny, are not laughable to the average audience.

Mme. Doree has, in her operologue, devised a rather pleasing method for the presentation of grand opera bits to the public. Instead of merely taking excerpts at random, she has selected the big love scene from several of the most popular operas and presents them in scenic and costume correctness. Her singers, all possessors of good voices, have fallen into the spirit of the thing and add the necessary touch of realism and feeling to put their songs over.

Belle Montrose, after the usual interruption of topical ticklers in the films, offered her comedy skit, "Her First Chance." In it she is supposed to be an amateur making her first professional appearance, and her mannerisms and method of delivery create a very real impression of the part she is playing. She is assisted by a "plant" in the audience, who has a habit of walking up and down the aisle too often, which grates upon the audience. Of course, he helps for the closing number on stage, but Miss Montrose's realistic impersonation puts the act over.

The writer has given Alan Brooks first honors on the bill for the reason that, having a dramatic-comedy playlet, he took the most applause, held the audience almost breathless throughout the entire action of the play, which is well written, staged and acted, and, over and above that, stopped the show.

Margaret Young is clever to the extent that she can put over a number, has personality and knows how to use both. But, when she uncouples them from good material, they make only mediocre running mates. Miss Young, who forced her encores, needs new comedy songs of the snappy, jazzy variety. She has gone back a whole lot by inserting numbers that are not only not funny, but lack speed. She should watch this, as it is a mistake to allow herself to slide, when she doesn't have to.

"The Act Beautiful" is just that, but was handicapped not only in having to close the show, but, in going on late, the interest of the audience lagging. S. K.

RIVERSIDE

One of the best bills of the year is being shown at the Riverside this week and the audience, quick to respond to the excellence of the offering, awoke from the accustomed lethargy of a mid-July matinee and greeted the various acts with all the enthusiastic applause which is usually confined to the Fall and Winter season.

Pisano, the Italian sharpshooter, opened the show and went through his numerous feats without a slip. The act is well put on and Pisano is a good showman.

Sailor Bill Reilly showed his new act and scored well with it. In the new offering, he discards the sailor uniform and works in street attire. He tells a number of stories, but the singing continues to be the feature of the offering.

Emerson and Baldwin did a bit of well executed club juggling but were best in the burlesque magic work, a portion of which was highly amusing. Little of this has been done since the days of Bunth and Rudd, who had a sure-fire laughing act composed of a score or more seemingly mystifying tricks, all of which were humorously exposed.

Claudia Coleman with her feminine types is back at this house after a long absence and surely must have felt gratified at the reception. All of her impersonations pleased and she was compelled to respond with all her encores.

Maurice Diamond and Lola Girlie closed the first part in a dance offering which ranks high among the numerous dancing acts which have been seen in vaudeville this season. Miss Girlie is a remarkable dancer and with Diamond as her partner is seen to the best advantage. Diamond with his original steps scored a personal hit and his numerous difficult and intricate bits, all executed with the utmost ease, won him all sorts of applause. The best of the steppers can learn something from Diamond, who is continually showing something new and original.

After "Topics of the Day" in the second half, Ed. E. Ford scored in an act which, to say the least, is far away from the beaten path of the usual man single. He bills himself a "Paradoxical Physiognomist," and if that means that he can twist his face into inconceivable shapes, stow four golf balls into his mouth and still talk intelligibly, he lives right up to the printed announcement. In addition to these stunts, Ford also recites, and he does it well, too. One of the hits of the show was registered by him. Ford is an Australian but has all the stage mannerisms and characteristics usually associated with the English music hall artist. Doubtless he has played the halls for years and much of his ease of manner and general correct stage deportment is due to that fact.

Harriet and Marie McConnell scored the artistic hit of the entire bill in a gorgeously costumed, finely mounted singing act put on by Hassard Short. With all the artistic mounting of the act and the general high-class atmosphere which prevails in the Short acts, it is dwarfed into insignificance by the singing of the sisters, which was a vocal treat. The act is a delight from start to finish and is the best singing offering which vaudeville has heard in many a day. It will be further reviewed under "New Acts."

Billy B. Van and James J. Corbett headlined the bill, and did just what a headline act is supposed to do, that is draw strong at the box office and make good on the stage. Few accomplish this difficult undertaking, however, so Bill and Jim can feel proud of their success. A big reception was given them on their entrance. The act was a laugh from start to finish and finished to big applause and encores innumerable. Van is a great comedian, there is no doubt of that, and Corbett's work as "straight" could hardly be improved upon.

Emile and John Nathane closed the show with some well executed acrobatic feats. W. V.

VAUDEVILLE

ALHAMBRA

The Van Cellos are not far from the mark when they term the work in their act "foot feats," for they are all feats requiring rapid manipulation of the pedatory extremes. The male member of the duo, attired in dress suit, performed the feeble stunts expertly, and his work was given full recognition by an audience that was interested in only two or three acts on the entire bill.

Russell and Devitt, two boys, whose stock in trade is their acrobatic dancing ability, occupied number two spot. They bill themselves as acrobadians and live up to the acrobatic part of their title. As to the comedy, sad to say, there is none.

Edith Casper and Boys, or Edith Casper and Boys, we have seen the act billed both ways, occupied third position and went over very nicely. The boys, a dancing team capable of displaying a varied assortment of steps, did very well, and there was but one flagrant error that was noticeable. When the vanity bag effect, hung from the ceiling, is called into play, Miss Casper is supposed to be inside it. She was seen to run from the back drop into an opening in the bag and back again at the conclusion of the number. Not only is this amateurish, but it came in for derisive laughter from the entire audience.

Harry and Emma Sharrock were with us on this auspicious occasion, and need we say that they duplicated their usual success. Not only that, but they showed several smart persons in the audience, intent upon "queering" the act, that "the chicken who can teach an old hen how to lay eggs ain't born yet." Harry worked fast and got many laughs while going through the audience. Emma answered the questions put to her rapidly, and with amazing correctness. So astonishing were some of her replies, that they were individually applauded. And yet, the writer has seen them do much better elsewhere.

Eva Shirley, who, with the Lee Kids, shared headline honors, closed the first half of the show. With all due credit to Miss Shirley, let it be said that Al Roth put the act over, for, after his first dance, the applause was so insistent and deafening that the act stopped cold while he responded to an encore. Miss Shirley's vocal endeavors were amply and heartily appreciated, but the eccentric stepping of Roth seemed to appeal most to the audience. Miss Shirley was forced to make a little curtain speech ere she left the rostrum.

Emma Stephens, in the opinion of the writer, was much better some years ago, when he first saw her, than at the present reviewing. She did very nicely, taking an encore, but a certain portion of the audience was in jollying mood and this was distinctly noticeable. Her great assets are a broad, genial smile, and her willingness to work.

Jane and Katherine Lee have added some very clever new bits to their act, and the material is suitable to their talents. Jane improves every day. On Monday night she had Phinney and her sister laughing so heartily at her pranks that the act had to stop once or twice. They were the recipients of a handsome box of candy at the conclusion of their offering. To the victors belong the spoils, and in the vaudeville tournament staged here on Monday they were far and away the winners.

A. Robins imitates several varied musical instruments with exactness and also gets many laughs while doing so. He pulls all manner and sorts of things from all places. In fact, he carries a whole furnished music store with him. He declined an encore, which was his for the taking.

Maria Lo offered her artistic treat and was accorded a reception that she full earned, for her act is artistically staged and tastefully presented. It was worth staying to see, as was evidenced by those who did so. However, there is one thing that hampers the act, although it is unavoidable, and that is the length between the changes of poses.

S. K.

SHOW REVIEWS

COLONIAL

Everest's Novelty Circus interested and amused, and Julia Curtis, who followed, sang "My Hero," from "The Chocolate Soldier," as Olga Petrova would sing it, in four different voices. She did a vocal imitation of a violin, which was good, and gave her impressions of various prominent Thespians as they appeared to her. Trentini was as a bird, Lauder as a monkey singing a song, Eva Tanguay as a parrot, and George Cohan as a Chanticleer. The last imitation was not very Cohanesque, and Miss Curtis did not get over any too strong with it.

Frank Burt and Myrtle Rosedale sing, dance, talk, play the piano and flute in a sort of nondescript act that lacks continuity. They took a number of bows at the finish, the dance used being the best thing in the act.

Bernard and Duffy filled the next spot, taking the place of Handers and Milliss, who doubled this week at the Palace. A number of past song successes were sung with some published numbers of to-day. A piano solo got a hand. They finished with a song and dance and were accorded several bows.

The "Man Hunt" is a sketch employing the services of several girls and three men to act out a plot that revolves around the fact that a girl who is supposed to walk in her sleep, is found in a man's room. It is a house-party and the situations and dialogue, especially that of the butler, is very pointed and risqué and handled with no finesse. The part of Clarence was poorly played in a jerky, lifeless monotone. Not content with the suggestive situations and dialogue, the author has given the male lead the tag-line "sweetheart, I didn't know you walked in your sleep," to which the girl replies, "sweetheart, I didn't."

Handers and Milliss followed the intermission and whiled away some of the time to not very definite results.

The "Little Cottage," seen earlier in the season at the Palace, held interest chiefly through the girls and the cleverness of the comedian, who was breezy. The singing was good and the silver costumes worn by the girls, flashy. Some good ensemble work and the shimmy registered strongly in a vamp number, which has replaced the one formerly used. The settings, costumes and idea, around which this tab is written, are above the average, and the act got over with telling effect.

Herman Timberg, now working single, offers practically the same act as regards material, as when he did a double with Hattie Darling. There is, however, an opening song that sounds new, sort of an introductory prologue, saying that he is going to sell his wares, that the audience are the customers in his shop, and that he must make expenses, so not to forget to pay him with hands.

Timberg didn't get over till he did his Jolson imitation. The violin playing was appreciated substantially, and the Russian dancing at the finish, put him over to a strong hand and several bows.

Pat and Julia Levolo, with their novelty wire act, closed the show, and have a fast, snappy, interesting act, presented with considerable showmanship. Miss Levolo looked well in a low cut short dress that displayed her ample figure. Of outstanding prominence, was the feat of holding one end of a slack wire in his teeth by the man, while the girl did a few stunts on the wire and juggled, in conjunction with Pat, several hoops. The final feat of riding a wheel at high speed on a running wire, actuated by the impulse of the revolving wheels of the bicycle, and running over four wheels in an endless chain, was very good, also.

The act is a good closing number and held the majority in.

H. W. M.

ROYAL

The house was filled almost to capacity when Vincent Redford and Gene Winchester opened the bill in a juggling jamboree which was well received.

Lieutenant Noble Sissle and "Eubie" Blake, formerly with Europe's 369th U. S. Infantry band, are two colored musicians of marked ability. They have a pleasing offering of original songs and pianologues that won the plaudits of the house and put the audience in good humor.

Burns and Kissen, in "A Hungarian Rhapsody," with the assistance of Harry Weston and Ben Reubens, have an act that is old but never seems to lose its popularity. Many of the lines, although trite, have a punch and insure a number of laughs. Kissen, as the Hebrew chef in a lunch room, scored heavily in his rapid fire repartee with Burns, as the boss, and Weston and Reubens as the waiters. The bit where he eats the banana got a hearty laugh, as did his manner of serving dishes. The quartet bit, wherein they give an impression of a night at a picture show, also won laugh after laugh and they closed to a hearty round of applause.

Rose Claire, in a piece called "Looking Ahead," in which she appeared as "The 1950 Girl," was well received despite the fact that she had a rough journey due to the attempted wit of some gallery hoodlums. The act is a novelty and well staged. In an impression of a bride of thirty years from now Miss Claire went well and won a hearty hand. Her next bit showed how a lecture will be conducted at that time. In this bit she wished the audience to make itself a 1950 school-room and requested that they sing the chorus of a little ditty that went with the lecture. Some of those in the upper regions took advantage of this and made the going unpleasant for the little lecturer. She didn't lose her nerve, however, and had the rest of the house with her when she started to lecture on the obsolete champagne bottle.

Francis Renault, in "A Fantastic Revue," has exceptional ability as an impersonator of the female of the species and closed the first half of the bill amidst an outburst of applause. His make-up as Julian Eltinge and as Geraldine Farrar in "Carmen" met with decided approval, as did his close in a Ruth St. Dennis dance.

Following "Topics of the Day," Jay Dillon and Betty Parker put on "Nic-Nacs of 1920." They have a most entertaining little piece, which is well staged and the lines of which are well put over. In addition, they both sing well and have striking personalities. The bit in which they take off a couple embroiled in a lovers' spat gives rise to a number of laughs due as much to the manner in which the lines are put over as to the amount of meat in them.

Mildred Florence and John Lorenz and company are well known in the Bronx, as they have appeared there for some time in stock. They received a welcome hand when they came on, and closed to a much heartier outburst of applause, at the end of which Miss Florence was presented with a bouquet, giving rise to a curtain speech by her partner. The vehicle is a comedy playlet by Herbert Weinberg entitled "Without References." The theme of the piece is not new, but it has good lines which were handled well by both.

Lillian Shaw practically stopped the show. She was a riot from start to finish and had them holding their seats and rollicking with laughter. She is in a class by herself as a character comedian, and, although she tried to evade doing so, was applauded until she had to come before the footlights and thank her appreciative audience.

The Nightons closed the bill in a series of difficult poses.

J. W. C.

LIGHTS CLUB SHOW

At a late hour, at the Lights Club, last Saturday night, or rather an early hour Sunday morning, Al B. White, who was the skipper for the night, announced to an audience that packed the place that there would be a show and that Frank Westphal would be the first entertainer.

Westphal responded with a home-made poem about the fallacy of inviting a friend to have a drink when the spiritus frumenti was easy to obtain, and the futility of attempting to get the same friends to return the favor now.

Claire Devine, a pretty blonde, assisted by Harry Puck at the piano, sang a number. She was thoroughly enjoyed and appreciated, but did not respond to an encore.

By Special Request, Herbert Williams, of Williams and Wolfus, was asked to repeat the piano bit that made such a hit the Saturday night previous. He was seated in the balcony and insisted on finishing his lunch first. He then did his stool entanglement bit, assisted by Jack Boyle and Al. White and further demolished the piano stool, which has not been fixed since last week.

Harry Puck was then called upon, but couldn't be found. A search warrant was issued for him and the place searched, the detectives finally locating him. But, he begged off.

Archie Gottler, who wrote the music for Jimmy Hussey's new revue and other productions, next sang one of his new ones, "You're Just a Little Bit Too Late." He looked toward the door just as a pretty young girl came in and while the chorus was being sung, though whether the line was personal or not is uncertain.

Morris Tableporter was next introduced by Leo Carrillo as one who had worked hard to make the circus a great success. Tableporter, in acknowledging the calls for a speech, seemed to have stage fright, for he said, "The Elks needed money and I'm glad I helped the Lights to get it."

Jack Boyle, with Harry Puck at the piano, next attempted to sing a song which he announced as Jewish. Puck, however, played "Where the River Shannon Flows," and as Jack sang the first few notes, George McKay repeated the antics which resulted in great hilarity last week, but, this time, with new variations and with the assistance of Jim Morton. Boyle was interrupted again and again and, at this stage, Morton came through with a large step ladder accompanied by McKay with a basket, presumably to collect the money thrown from the balcony. Morton then posed in an Annette Kellerman posture on the floor and McKay called Boyle and "ade-noid" tenor, daring him to go ahead. Finally Boyle said that both Morton and McKay ought to be waiters. Acting upon this suggestion, they both started interrupting again, Morton by carrying a cup of coffee and McKay a steak sandwich. In the middle of the hall McKay dropped the sandwich, breaking a plate and spilling a perfectly good dollar order. Boyle managed to finish the song, though, and was a hit.

Dupree and Dupree did their bicycle and unicycle act and were one of the big hits of the evening. The dance floor was highly polished and difficult to ride, but they got away with it. Dupree rode a unicycle two high and handled Mrs. Dupree, although she is a heavy woman, with ease. For a finish a high unicycle was utilized, which Dupree rode with one foot. This act was a riot.

The Franchini Brothers with their equilibrium and hand-to-hand feats showed technic, grace of movement and skill, and were accorded recognition.

Leon Errol was then called upon and made a neat speech of thanks for the honor. Then, in his inimitable comedy vein, he told of the incidents attendant upon his recent appearance in London with George Robey, which, Errol said, have never been truthfully related before.

The truth of the matter, said Errol, was

(Continued on page 31)

VAUDEVILLE

JEFFERSON (Last Half)

Scarcely more than a handful of an audience was seated out front at the supper performance when Morrell's Toy Shop made its bid for applause. Morrell put a number of the canine family through a round of tricks. The act is a good opening number.

The Hilton Sisters are two girls with typical ragtime voices. One plays the piano. They sing well together, dress in good taste and both have winning smiles.

The Four American Beauties is intended as a surprise. A drop in three represents a dock scene, presumably near the Brooklyn Bridge. Suddenly, above the edge of the dock, four none too handsome faces make their appearance. Three vagabonds and a Jewish comedian comprise the quartet. The Jewish comedian is none too good, his dialect being very poor. The turn is of the loud, boisterous type, and, while they sing fairly well, the comedy of the four was away below par.

The Three Sons of Jazz have been reviewed here several times in the past few weeks. They received little applause for their stepping efforts, their chief stock in trade being their ability to play wind instruments and their manner of exit.

Tommy Allen and Company present a dancing skit which went very flat. It is hard to conceive how, even with a good house, the act can accomplish much. The scene is laid in a rural hotel lobby in which Miss Allen portrays the part of a handy woman, being manager, clerk, chambermaid, etc. She worked hard with some rather poor material. With her are three other girls, one representing a guest, one a bell-boy and one a parlor maid. The guest sings and is also a foil for Miss Allen's comedy. The other two girls do nothing but stall around in abbreviated costumes. The best part of the act is that in which Miss Allen takes off an anti-prohibitionist after doing away with practically a bowl of doctored punch. She also sings and dances and is about all of what little there is to the turn.

Grace De Winters is a very good ventriloquist, and this fact, together with her pleasing smile, won her about the best hand. Most of her voice throwing is done by medium of song, she and the dummy indulging in very little repartee. Her exit, with the dummy crying and squealing, earned her some spontaneous applause.

Millie Vortex and Company closed the bill in an iron jaw act. Miss Vortex is assisted by a man, but she is practically the whole act.

CITY (Last Half)

The Russells, in an acrobatic turn, open the bill. The act comprises a man and woman both adept on the trapeze. The best stunt is a slow pull up on two fingers by the man.

Stone and Hallio, man and girl, do a dancing turn. Between steps they attempt to sing, but are rather poor in this direction. Their stepping, however, got them a fair hand.

McCormick and Winellid have a chattering act in which one of the two takes off a nut comedian. At this, he is rather poor and many of the lines meant for laughs missed fire and didn't even get a snicker. For a real nut comedian he lacks the essential personality. As a close, they sing a parody on excerpts from different popular airs. The act needs a lot of new material.

A girl at the piano and a boy with a violin make up the team of Walman and Berry. Both are good musicians and scored on their ability alone. The violin player attempts a few witticisms which are trite and which would be better left out. As a novelty, they give an impression of how "Home Sweet Home" would be played by different nationalities.

Watts and Ringold are two colored comedians, one of the duo being a woman with a physiognomy that is expressive but none too beautiful. Her ability to distort her expansive features and her eccentric antics won some laughs. The male scored by his ability to smoke three cigars at one time, two of them being inside his mouth. He also got a good hand after drinking a glass of water while he kept a lighted cigar inside his mouth.

Foulton and Talbott offered a sketch which has some good lines but others which are rather antique. It concerns the efforts of a husband, who, after reading advice to the lovelorn in an evening paper, decides that he has not treated his wife as he should. He then storms her with flowers, candy and silk stockings. She thinks they are meant for another woman, which gives rise to a number of laughs.

Lucky and Harris, in some chatter and nonsense, scored about the best of any act on the bill. One is a fat comedian who gets his stuff across in a capable manner. The act gets under way well and keeps on high speed throughout. They also appeared to advantage in several singing numbers.

Pianoville closed the bill. J. Mc.

SHOW REVIEWS

PROCTOR'S 58th ST. (Last Half)

Despite the warm weather, a well-filled house was on hand for the opening act Thursday night. The bill was exceptionally good, a peculiar thing about it being that there was not an acrobatic or juggling turn on the program.

"Monde," dressed as a coal miner, before a drop representing a mine, played the accordion so well that he received two bows. His medley of popular airs was well received.

Harvey and Dale have a chattering act in which the woman handled the comedy role in a capable manner. The male member of the duo is a good singer and scored with several ballads. His partner at the start told him she was with another act, the partner in which she intimates to be a woman named "Trixie." Near the close of the turn, "Trixie" is found to be a dog, whose attempts to sing won a round of laughs.

Monroe and Willard had them laughing throughout with a skit in which one appears in blackface. They represent two fortune hunters in Africa in search of a diamond mine. The one in blackface got every line over and, as he had many the turn proved to be the best laugh manufacturer on the bill. His one worry seemed to be that he would encounter a lion, so when a stage hand, masked as the King of the Jungle, stole in and started to nibble at his leggings, the house went wild.

Smith and Boyne put over a good singing and dancing turn, interwoven with some clever comedy. A photographer enters, followed by a girl whose picture he wishes to take. This gave rise to some rapid-fire chatter. The boy has a good personality and his little partner appeared to advantage in a number discussing why a girl should show her ankles.

Dalton and Craig have a pretty dancing act, which is well staged. A tall, good looking chap in evening clothes, tells what he would do if he could rub Aladdin's lamp. He rubs and a pretty girl appears. They sing and dance well and the girl's winsomeness and pretty changes in dress won a number of plaudits.

As two rubes, Callahan and Bliss scored the hit of the bill. Their songs were a scream and their eccentric dances also went well. They declare that they intend to conquer Broadway. At any rate they took first blood at this theatre. A few more original bits and they will have an extremely good act.

Helen MacMahon Trio closed the bill in a dancing turn entitled, "The Rag Doll." The trio is made up of two pretty little girls and an exceptionally good male dancer whose steps won a continuous round of applause. The number in which the girl portrays the doll also went well. J. M. C.

REGENT (Last Half)

The Margy Duo, man and woman acrobats, disported themselves in tight fitting raiment of purple. The act scored best when the man hopped off several tables on his hands.

Cecil and Bernice are a couple of singing and dancing girls, one of whom works in male attire. Miss Bernice sang nicely, but it seemed as if her partner was suffering from a cold. Nevertheless, the latter is a nifty dancer and has a head of golden hair which she shows at the finish of the act and which any girl would be proud to possess. The act scored deservedly.

Regal and Mack have one of the smoothest acts playing around the small time theatres. They use a bookshop setting in their offering, which consists of clever talk, cleverly rendered by both, a humorous song sung by Mack and dances by both. But more especially is the grace of Miss Regal evident. And, it seems to us, Miss Regal has gained in charm and prettiness since the last time we witnessed the act. They were given a deserved full measure of applause, for both are clever performers.

"Little Big Girl," as she calls herself, is a character comedienne who told humorous stories about children in an infantile tone of voice. Kitty Cheatham could teach Miss L. B. G. a great deal about the offering that the latter essays.

Shaw and Bernard are a couple of men who managed to quip their way into considerable favor. One of them talks in Hebraic accents, while the other exhibits a brand of irresponsibility that gains in distinctiveness by reason of his melancholy stentorian voice. Besides, this latter sings a ballad well, too, for he has a fine baritone voice. All in all, theirs is a good act.

Oakes and De Lure, a man and girl, contributed a series of dances which had to do chiefly with the whirlwind sort of stepping that gains applause when it is well done. And, for the most part, their whirlwind dances were well done. M. L. A.

PROCTOR'S 23rd ST. (Last Half)

Pierce and Goff, two good looking girls with a lot of class and ability, opened and nearly stopped further proceedings, sharing applause honors with Billy Glason. Reviewed in New Acts.

Little Jerry, a dwarf with a strong voice, sang a number of songs and did some talk. He was attired in a full-dress suit, with top hat and white, satin-lined Inverness. He got over well, though his enunciation is not any too clear at times. The talk is small time.

Jean Adair and Company gathered many laughs and considerable applause with their cafe sketch, all the characters being well played. The cast is typed perfectly, the acting of Miss Adair and the old man, her husband, standing out well. Miss Adair gave a finished and natural performance of the part allotted to her.

Fisher and Lloyd, "straight" and black-face, open with a published number and do some talk; a tenor solo by the "straight" was a decided hit. The line "kids are never dry" in the comedy song, should come out. It availed nothing and the song was a flop. Some talk about "dying" and "dyeing" preceded the concluding medley of old-time drinking song choruses. They went fair.

The Brower Trio, consisting of two men and a woman, sang and played saxophones. Several of the selections had been used on the bill before. The girl plays the piano and sings a solo in good voice. She looks well in a low cut gown. The violin solo "Kiss Me Again" had been played before, but the last note was not nearly as flat as the violinist made it. The saxophone sounded out of tune in the upper register. Some "Blues" and a popular number were used to close.

Billy Glason was a riot for nineteen minutes and had to respond to two encores. Even then they seemed loath to let him off. He is using a couple of new songs and a few extra stories for changing his material frequently helps to put him over strong at the houses he has played before.

Marlett's Marionettes, reviewed recently, closed the show and entertained those who enjoy this kind of an act. H. W. M.

AUDUBON (Last Half)

With a well arranged routine of acrobatic novelties, the Larsen Troupe started the show off with a bang. The Larsens offer some unique stunts, well put over, and void of stalls. As a standard opening or closing number this act should be welcome.

Marva Wrenn, who once upon a time, was billed as Marva Rehn, went over big in the second spot. This decidedly angular but graceful blonde young lady offers a nut act that is there. She is possessed of a pleasing personality, proves herself to be a clever performer, and, to top this off, has an exceptionally good singing voice. A good act from start to finish.

"Just Suppose," a kid act, in which the youngsters put over their material in every bit as clever manner as their elders would have done, scored a good hand, following. Their vehicle is a well-written sketch concerning a domestic tempest in a tea pot, with a surprise finish. There are many humorous moments and the kiddies know a thing or two about putting them over in a telling way.

Following, the Nippon Duo, two Japanese lads offered a rather unique bit of entertainment. One proved himself to be no mean pianist, offering a left hand arrangement of the Sextette from Lucia with considerable artistry. His partner has a pleasing voice and uses it to good advantage in several numbers. The "uke" bit goes over big.

Harry Hines, with some revised bar-room jokes, a nut song or two and nothing much of anything else but nerve, turned out the hit of the bill in closing the show. Hines pulls several wise cracks at the expense of some of his friends who are wont to spend their spare moments in a Fifty-ninth street restaurant and on several agents. All this, however, does not prove very entertaining to an up-town audience. E. J. H.

REVIEW OMITTED

Owing to an error, the review of Frances Pritchard's act at the Palace Theatre, last week was omitted. Miss Pritchard presented her dance offering called "The Dance Duel" and was well received. The act is well put on, Miss Pritchard is a clever dancer and is ably assisted by Ed. Tierney and Jim Donnelly.

HARLEM OPERA HOUSE (Last Half)

Glenn and Richards, with their singing and dancing, found favor with the Harlemites. The girl looked pretty in the short costume of gold brocade and cerise satin. The man's dance, with the jump through the handkerchief, was well done and received a solid hand.

A. O. Duncan, the ventriloquist, in the number two spot, was a hit. He will be reviewed under New Acts.

Sol La Voy has reduced the strenuousness of his "AAAAAH" and now does it very piano with the soft pedal down. During the course of his remarks, someone raised and lowered the drop several times, once half way, showing the set that Sylvia Loyal was to use later. La Voy seemed annoyed and wanted to know what was the matter. But the mystery was never disclosed to the audience.

Norton and Nickells have a nifty line of talk, some good singing and the pretty blonde has "some" wardrobe. Her first dress, of black, set off her type well and a second of silver net, with an overskirt of satin, brocade in gold and with varicolored ribbons and rosebud shoulder strap on one side, was decided class. She sang in good voice and was a hit. The man is funny and the act deserving of the better houses.

The Wilton Sisters received a reception and "cleaned up," taking three legitimate encores to emphatic, spontaneous and staccato plaudits.

The coloratura voice of one of the girls is remarkable for one of her tender years and her versatility at the piano which she plays well, her toe dancing, which shows grace and ability, and her deportment, poise and finish, place her in the class of stellar attractions. She will, no doubt, in the not far distant future, radiate in her orbit. The other girl plays the violin well, with considerable technique, style and decided tone. Both have personality and know how to smile. Their voices blend beautifully. They were a riot.

Bobbe and Nelson, with the same act reviewed many times, were a hit in the next to closing spot, although they had a tough place following the Wilton Sisters, who did twenty minutes. The singing of the published number a la Jolson, was the biggest kind of a hit and the "punch" of the act. It went over on its merits, but the boys certainly know how to work up a hand.

Sylvia Loyal and Company closed with a beautifully staged sight act, in which scores of doves are utilized and during which Sylvia juggles, spins hats and does stunts on a slack wire. For a finish, quite a bevy of birds are released from the balcony and fly to the stage. The act was a hit and Miss Loyal looked gracefully statuesque in a Frenchy costume.

H. W. M.

PROCTOR'S 125TH ST. (Last Half)

The Four Roses, a dancing act with four young misses who do a number of singles, doubles and ensemble numbers, and looked pretty in short dresses, opened. Their solo toe-dancing stood out well and the cartwheels, done simultaneously near the finish, were neatly accomplished.

McDougall and Shannon have a very old style and very conventional small time act. The man is an Irish comedian, though he got few laughs, for the material isn't there. The match and pipe business was used so extensively that it has been eliminated some years now. The girl is pretty, plays the violin fairly well and has personality, but there isn't a chance in the world for the act with the present arrangement.

The Innis Brothers sing, dance, and play the Jew's-harp. They also talk, but the best of their work is their dancing. They cleverly execute a number of steps, though it was impossible to tell how they would have gone over had they played to more of an audience than was present at the supper show.

Woolsey and Ardley, reviewed recently, did nearly all of their act. But the girl cut the costume change at the supper show after saying, as she opened the curtains to the room, "Is this where I change my dress?" If the change is to be cut why not cut the line and be consistent about it?

Burns and Frabito, have a slightly altered opening. Instead of selling statues, the Italian vendor now has balloons, which are exploded through the proximity of the other fellow's cigarette, an idea used by Wallace Eddinger in James Montgomery's "The Aviator" later called "Going Up." The rest of the act is practically the same, including the playing of guitars at the finish.

The Mizzan Troupe of Arabs closed with the usual formations, tumbling, twisters, break-neck whirls and spins. These boys did not seem to have the snap that generally characterizes acts of this style; perhaps the humidity was responsible. H. W. M.

VAUDEVILLE

PIERCE AND GOFF

Theatre—Proctor's 23rd St.
Style—Musical.
Time—Fifteen minutes.
Setting—Two.

Two refined-looking girls, costumed in taste, one in a gown of silver cloth, the other in white, open their act with Nevin's "Mighty Lak a Rose," with xylophone and muted cornet. They show class from the outset, and an artistic musical ability in the phrasing and rendition of this little gem of musical literature seldom displayed in vaudeville.

A hand of no mean proportions greeted the first effort. A xylophone solo came next, for which "Kiss Me Again" in a spot, was well rendered. Hammers, with one end hard and the other soft, are utilized, which eliminates the necessity for changing hammers, and this is an asset. A medley of operatic and published numbers received a hand and the cornet solo showed wonderful tone and control. "Believe Me, If All Those Endearing Young Charms" was used for a modulation into a published number played on the cornet, following which a double xylophone number was played with good results.

Victor Herbert's "Pan Americana," seldom heard these days, was a punch and the effects obtained by the use of a Tom-tom, fastened to the end of a xylophone, were artistic. They segued into a published Oriental number and the tall girl with the pleasant smile and pretty teeth dropped a hammer. But they never missed a beat and finished very strong, receiving three bows to definite recognition. The audience forced an encore, the girls playing a published number and switching positions so that each alternated a portion of the melody and accompaniment, showing versatility.

For the second chorus of this number, the cornet was again utilized and, in an accelerated tempo, variations were played, showing clever "lipping" and technical accuracy. They took two more bows to an emphatic demonstration and could have taken another encore had they desired to do so. The girls have personality, appearance, ability, and are decidedly big time, with a capital "B."

H. W. M.

A. O. DUNCAN

Theatre—Harlem Opera House.
Style—Ventriloquist.
Time—Ten minutes.
Setting—One.

Duncan has two small screens in blue and white, and a white table, upon which is discovered the boy figure, seated. On top of one screen is a prop parrot. Dressed in white flannel trousers and white shoes, with a coat of blue serge and a straw hat, Duncan looked neat.

A series of conversations were indulged in between Duncan, the boy, an old lady and old man behind the screen, and the parrot, along comedy lines, for which Duncan is well remembered in the past. The material now used is bright, funny and the use of the gag line "We won't discuss that" clever.

The parrot bit, with the bird flapping its wings, was natural and very well done, as was the dog barking bit, which was exceptional in its effect. Duncan is a past master in the art of voice throwing and his humorous turn of mind keeps his material effervescent. It is doubtful, however, if he gains anything by the imitation of the planing mill, and the act would be just as strong, if not better, without it.

A song was used for a close and two legitimate bows taken. We'll give Duncan credit for the fact that he didn't sit down and hold the figure on one knee. The act shows class and big time calibre.

H. W. M.

NEW ACTS AND REAPPEARANCES

(Continued on Page 31)

STYLE, SHAPE AND SIZE

Theatre—Keith's Jersey City.
Style—Tab.
Time—Twenty-six minutes.
Setting—Special, in two.

"Style," is right, for the costumes were beautiful, but just where the "Shape" and "Size" came in was difficult to determine. Perhaps it should have been "Sighs" for, although a couple of the girls had "Shape," there was little else in the act outside of the set to recommend it.

The girls looked pretty, but cannot sing, although the day was very oppressive. Seated in a stage box, their vocal efforts could scarcely be heard. "He's the Kind of a Boy for Me" was sung in a thin voice by the "prim."

After some talk about striking for more wages, the proprietor of the shoe-store, which the set represents, entered, and one of the girls says, "Hello Andy," and he replies, "Andy outside, Mr. Walker in the store," which shows that the writer is probably familiar with the "Benny—Mr. Teal on the stage," story. "My Wonderful Mirror of Love" was weak, both the principal and chorus.

The proprietor of the store has sent for his son to manage the place and he is supposed to be "incog." But, the girl with whom the proprietor is in love recognizes him as her sweetheart. The father manages to get her out for lunch, while a couple of customers are in for shoes, the son attempting some comedy. The slippers shown did not look new and the old talk between the girl jockey speaking of a horse, and the man thinking it was a girl, failed, through its age, to get any further than the "trough."

A vocal solo by the man, "I'm Looking for a Modern Cinderella," was the best number in the act and gave a chance for a costume display, which showed good judgment from a standpoint of color harmonization.

At the finish, the father pulled the old operatic, stock, burlesque, Kathleen Mavourneen standby of a bygone day, "God bless you and may the devil take the first man who comes between you," with the attendant business.

The story, you could hardly call it a plot, is a lot of weak piffle. But the set and costumes are good and the girls comely. It takes more than this, however, these days, to make a vaudeville act of this class. A "doctor" is needed to rewrite and fix the act up.

H. W. M.

LORE

Theatre—City.
Style—Mind reading.
Time—Fourteen minutes.
Setting—One, plain.

Lore, a rather good-looking miss, slim and well built, offers a mind reading act that, in the course of time, will take its place with others of its kind, provided, however, that certain corrections are made. She should learn to avoid the sing-song manner of speaking now used, as it tires an audience. Then, her assistant also speaks in such a manner as to be inaudible to the audience. He claims to use no code, etc., yet he speaks in a mumble that makes it look as though he does.

Lore answers the questions put to her well enough and, like all mind reading acts, covers herself so there is no comeback. With revisions, as stated, and with the speeding up of the offering by the elimination of the lengthy speeches, the turn will have little difficulty in following the footsteps of Zomah. "The girl with a thousand eyes," and scores of others that have entertained big time audiences.

S. K.

"THE CAT"

Theatre—Jefferson.
Style—Playlet.
Time—Thirty minutes.
Setting—Four Cottage, interior.

The cast of this act is composed of two women and one man. The turn is labelled "The Cat" and is intended to show the evil men sometimes do thinking it is righteousness.

Bobby, a newlywed husband, has "kidded" his wife into believing he is a saint. A certain Mrs. Hammer, a woman with a rather questionable past, invades his home and Bobby ignores his wife entirely for the sake of Mrs. Hammer. However, in the course of events, friend wife cures him of his affection for the lady and all is sunshine until Bobby comes home with the announcement that an actress cousin of his, who plays vampire roles, is coming to live with them for three months.

Whereupon friend wife obligingly faints to lend a comedy ending.

The two women play their parts excellently, but the man lacks the braggadocio that should go with his. If he were to play it with more gusto and ego, it would set off the act to better advantage.

The act looks like a hundred to one shot.

S. K.

JIM AND FLO BOGART

Theatre—Jefferson.
Style—Comedy.
Time—Twelve minutes.
Setting—One, ordinary.

Jim and Flo Bogart have the usual flirtation opening, coupled with several bits of business that are well handled and very funny. After the hackneyed opening, they start a line of talk relative to love, girls, prohibition and various other subjects. The man then exits to let Flo do a vocal solo, rendered in a light, pleasing voice.

Then follows a yodel number by the man, introduced in a very pretty bit of poetry, after which comes some business worked around rings at meal time, culminating with the man asking Flo, "Have you ever seen my breakfast 'ring'?" and exhibiting a doughnut. Then there is the bit about dressing for certain occasions, and, in the course of this, Flo says her mind always fits her clothes, and Jim replies, "I suppose when you're bathing, your mind is a blank."

All of these bits and crossfires are very delicately handled and not one of them overdone. They close with a vocal duet, well rendered.

S. K.

CHESTER AND ALLEN

Theatre—Greenpoint.
Style—Sister act.
Time—Fourteen minutes.
Setting—One plain.

Chester and Allen are two girls presenting the regulation sister piano and singing act. Their voices sound well together in several numbers. Their repertoire of published number has been arranged to suit their style. They refrain from leaving the stage between numbers, putting them over in a rapid succession that is refreshing. Neither do they do any stalling, which is to their credit.

There was one fault with the turn when reviewed. The girl who makes her entrance from the stage left, Miss Chester, we believe, had too "loud" a make-up on and should use a less glaring and brilliant one, or if she must use those bright colors, she should tone them down a bit.

S. K.

LORRAINE AND CRAWFORD

Theatre—Proctor's 23rd St.
Style—Comedy and singing.
Time—Seventeen minutes.
Setting—Three.

The act opens with a dark stage and a supposed telephone conversation between a man and woman. The lights then go up and the woman enters followed by the man, who meets, for the first time, the woman whom he has been talking with at the other end of a wrong number. The woman is attired in a low-cut red velvet gown, trimmed with purple; also purple stockings and slippers, and has a cerise aigrette. She certainly looks the part of the female "vamp" she is made up to represent. Some "heart-breaking" conversation follows that is frequently interrupted by the ringing of the phone, and it develops that several of her admirers call to say they are going to kill themselves for love of her. A shot is then heard and the vamp says, with a shrug of her shoulders, "Another man killed himself for love of me."

The skit is built along travesty lines which were very much travesty when reviewed, for the shots didn't work very well and the man on the stage tried to double with a gun he had, to be used later. This also failed to work on a couple of occasions, causing considerable merriment both to the audience and actors. The phone cues were not picked up correctly either.

A double number was sung, the girl displaying a tuneful, melodious voice. She kisses the man on the forehead and leaves the mark of her over-rouged lips thereon. Subsequent developments make it apparent that the man is the twenty-fifth suitor whom this queen of vamps has had in tow and that she intends to break his heart, as she has all the others.

"I Can't Help Loving You," was the next number and was apropos. While the man puts over a single number, the girl changes to a gown of black jet and green.

Laughs greeted the man's efforts at vamping, as the order of things was changed and he proceeded to break the woman's heart and make her love him. While this love-making was at fever point, a bell rang and the woman registered fear, explaining that her husband, a Baron, has returned. Her partner then leaves the stage, a shot is heard and she thinks her lover has been killed but he returns with a stage hand over his shoulder, dressed in overalls and, throwing him on the stage says, "Is this your husband?" to a quick curtain.

The act should, through its dissimilarity and handling, reach the better houses, where it more than likely will be a hit.

H. W. M.

ED. E. FORD

Theatre—Orpheum.
Style—Novelty.
Setting—One, ordinary.
Time—Fifteen minutes.

Ford's assets are his remarkable physiognomy and his ability to twist it at will, together with a rather good elocutionary method. He showed some remarkable expression and contrasts on his face, and, to demonstrate the flexibility of his features, placed four golf balls horizontally in his mouth, at one time. He also places his mouth and lower jaw anywhere he wants it and can turn the features of his face in two opposite directions.

Ford's recitations were good. When reviewed, he was accorded a hearty reception, which evidently took him by surprise, for he made a lengthy, drawn-out speech. When he becomes accustomed to the vagaries of American vaudeville audiences he will be right at home, for he has a novelty in the form of his remarkable facial abilities.

S. K.

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A GOOD PLANK

The Democratic National Convention has a plank in its platform which appears to promise relief to the theatre, among other businesses, from the burden of excessive taxation which it has had to bear for some time now as a result of the war, and it is about time that somebody did something.

The theatre responded nobly and diligently to the tax exactions imposed on it. That the war tax has failed to affect the business of the theatre is due entirely to the extraordinarily successful era of prosperity that our country has experienced during the last five years. But now comes the period of reconstruction, of re-adjustment, one may call it, and it begins to look as if the burden of excessive taxation will affect business. And it seems to us that the theatre will be among the first to be affected. Therefore, the theatre should be among the first to be relieved, by Congress, from the war tax.

This tax, we were led to believe, was imposed for the specific purpose of helping to carry on the war. Well, the war is now over, and has been, in fact, for more than a year, and still the imposition of the tax continues. It should have been removed a long time ago.

Obviously, the Democratic party is seeking to relieve the conditions resulting from the tax burden. And it may be asked why proper legislation looking to that end cannot be passed during the present Democratic administration. The answer to which, apparently, is that the present Congress consists of a Republican majority which, for political reasons more than anything else, seems to have thwarted the efforts of the present administration to enact the necessary relief legislation.

However, if the Democratic Presidential nominee is elected, it is expected that a majority of Democrats will also be elected to Congress, in which event the relief promised in the following straightforward extract from the platform adopted in San Francisco, last week, by the Democratic National Convention, may come to pass.

"We condemn the failure of the present Congress to respond to the oft-repeated demand of the President and the Secretaries of the Treasury to revise the existing tax laws. The continued force in peace times of taxes devised under pressure of imperative necessity to raise a revenue for war purposes is intolerable and can only result in lasting injury to the people.

"We advocate tax reform and a searching revision of the war revenue acts to

fit peace conditions so that the wealth of the nation may not be withdrawn from productive enterprise and diverted to wasteful or non-productive expenditure.

"We demand prompt action by the next Congress for a complete survey of existing taxes and their modification and simplification, with a view to secure greater equity and justice in tax burden and improvement in administration. * * *"

TWENTY-FIVE YEARS AGO

Albert G. Andrews was with Richard Mansfield's company.

Henry Lee went to South Africa.

Geo. L. Chennell was manager of Whalen and Martell's "South Before the War" company.

Cora Rount returned from a South American tour.

"The Sphinx" was produced at the Casino Theatre, New York, with Edward Stevens, Walter Allen, Laura Joyce Bell, and Christie MacDonald in the cast.

Bob Fitzsimmons was acquitted of the charge of causing the death of his sparring partner, Riordan.

The "Merry World" company played at the Columbia Theatre, Chicago.

Ike Rose was with the Irwin Brothers' shows.

Lee M. Hart was president of the National Association of Theatrical Stage Employees.

Answers to Queries

R. J.—Henry Hull is about twenty-nine.

C. E. R.—Bruce McRae was born in India, of English parentage.

R. S. T.—George M. Cohan produced "The Miracle Man."

G. A. C.—Hal Reid's best known play was "Human Hearts."

W. A. P.—Everhart was at the height of his popularity in 1900.

S. K.—Charles Cherry was born in 1875, at Greenwich, Kent, England.

Q. A.—Irene Bordoni is French. Yes, she formerly appeared with Gitz-Rice.

B. D.—Nance O'Neil appeared in "The Lilly," at the Belasco Theatre, New York City.

W. R. T.—Lillian Shaw has been doing an act in vaudeville for about fifteen years.

Y. A.—George Beban played with Weber and Fields in their production of "Hokey Pokey."

L. P.—James R. Adams, the circus clown you refer to, died in this city August 30, 1915.

A. M. R.—John Galsworthy wrote "The Pigeon." It was first produced in London in 1912.

F. P.—"The Spy" was first played at the Empire Theatre, New York, in January, 1913.

A. G. R.—Arnold Daly was the first to present "You Never Can Tell," to the American public.

C. I. S.—George Arliss appeared as Disraeli at the Criterion Theatre, about two years ago.

C. A.—John C. Rice and Sally Cohen presented the vaudeville playlet, "The Path of the Primroses."

R. A.—David Belasco produced the play, "Years of Discretion," written by Frederic and Fanny Hatton.

O. T. M.—Lew Dockstader, the monologist, is the Lew Dockstader who was famous as

A. N.—Hattie Williams and Richard Carle were the featured players in "The Girl from Montmartre."

E. Z. M.—Rosa Raisa is of Russian birth. Galli Curci is Italian. Geraldine Farrar is American born.

S. R.—One of Lillian Russell's early New York appearances was made under the direction of Tony Pastor.

V. A.—Al. Bellman, of the old vaudeville team of Bellman and Moore, is dead. His real name was Peter Schlicht.

D. D. B.—The public library will furnish you with several books on the drama, playwriting and theatrical history.

D. P.—Viola Allen was leading woman, and Henry Miller leading man of the Empire Theatre Stock, not the Lyceum.

H. C. A.—Hall Caine is an author. His son, Derwent Hall Caine, has appeared in motion pictures in his father's works.

F. H. B.—Dave Montgomery appeared with Fred Stone in the production "Chin Chin" when it was first presented in New York.

A. S. C.—Bernard Granville was better known as a dancing comedian than anything else. He also published music for a while.

E. S. M.—The original "Somewhere in France" act is disbanded. We do not know what has become of the different members.

R. E. V.—Milton Sills has been appearing in pictures for some time. Yes, he was in the legitimate at one time as leading man.

C. B. W.—"Ninety in the Shade" was produced January 25, 1915, at the Knickerbocker Theatre, with Marie Cahill and Richard Carle.

M. E. R.—The Cort Theatre, in West 48th street, New York, opened December 20, 1912. The opening attraction was "Peg o' My Heart."

A. R. V.—"The Poor Little Rich Girl" was given its first presentation in New York on January 21, 1913. Arthur Hopkins was the producer.

C. A.—Laurette Taylor created the part of "Luana" in "The Bird of Paradise." Lenore Ulrich played the part but not in the original production.

C. R.—Ethel Barrymore has appeared in vaudeville. In the Barrie playlet, "The Tweve Pound Look," she scored a big success in the two-day theatres.

R. K.—Henry E. Dixie was born in Boston January 6, 1859 and made his first stage appearance ten years later as "Peanuts," in "Under the Gaslight."

M. K.—Anna Held made her American debut with Evans and Hoey in their revival of "A Parlor Match," at the Herald Square Theatre, New York, September 21, 1896.

W. R.—George Christy, the minstrel, was born in Palmyra, N. Y., in 1827. His real name was George Harrington, and, according to all records he was the first to introduce a wench on the stage.

A. N.—Blossom Seely was, up to a few months ago, the wife of "Rube" Marquard, pitcher with the Brooklyn baseball team. His real name is Richard de Marquis. They appeared together in vaudeville.

V. E. B.—Hale Hamilton has been married four times. His first wife was Jane Oaker; the second Minnie Pepper, a St. Louis heiress; the third, Maude Myrtle Tannehill, an actress, and the fourth, Grace La Rue.

W. U. G.—The film "The Birth of a Nation" was produced by David Wark Griffith. Thomas Dixon wrote the original story, "The Clansman." He has written several books on that period after the Civil War, among them "The Leopard's Spots."

Rialto Rattles

APROPOS.

Time to dig up that song shortly, "Wilson, That's All."

SUMMER PINOCHLE.

The agents in the Putnam Building are melding quite a lot this hot weather.

COLLUSION?

It is related that Ruth took a pitcher to the well but Babe says it was not this season.

ACCORDING TO THE RULES.

Any act that opens in "One" then goes to "Two" and "Three" with a "strike" finish, is OUT.

A "SCOOP."

The motion picture "dope" of one firm might be described as "reel" news of "paramount" interest.

A SHORT ROUTE.

A certain comedian who sent some literature to Mr. and Mrs. Feeble, said that he had booked two weaks.

NOT EXPLICIT.

A small western film company announced recently that it would present Hamlet with the original cast, but they didn't say which hamlet.

IN THE SUMMERTIME.

Now that all the actors are spending their vacations on their private yachts what are Jake and Lee and K and E going to do for talent?

NEXT.

Now that the actors have exhausted all their puns on prohibition when they stop cigarette smoking, it would not surprise us to see them making light of that.

OH GEE.

The place was filled with sweet perfume That issued from a dressing room. I pictured a vision of feminine joy, But found, alas, 'twas a chorus boy!

WELL, WELL, WELL!

We asked Jim Thornton what he thought about magazines of humor, and he replied: "Well, if you want me to JUDGE, I think LIFE'S a very funny proposition."

SAYS WHO.

Two hoofers were discussing motion pictures productions recently.

Said one—"Have you seen Griffith's Idol Dancer?"

Said the other—"No, I didn't know Griffith was booking dancing acts."

NEW MATERIAL.—(Continued).

Q. Which would you save, your wife or your mother-in-law? A. I'd save the snag.

Q. Why is an author a curious animal? A. Because his tale comes out of his head.

Q. If a cat has kittens in the stove are the biscuits? A. Well, they're bred in the oven.

Q. Suppose a child is born on the ocean, what's its nationality? A. The same nationality as its mother.

Suppose it's traveling with an aunt.

WHAT HAS BEOME OF

Sober Sue?

Don, the talking dog?

Innocence?

Mrs. Carman?

Mrs. Munyon?

The Cherry Sisters?

Paul Swan?

The Disappearing Elephant?

The Girl With the Auburn Hair?

Poses Plastique?

Illustrated Songs?

Count de Beaufort?

Charmion?

All the ukeleles?

WHAT'S Y

Makes no difference what kind of a singing acou

I DON'T HAV TO GO TO

(I'M IN HEAVEN WHEN I'M M

Lyric by
HOWARD JOHNSON
and **CLIFF HESS**

The most original kid song written in
and putting his

HONOLULU

Words by
HOWARD JOHNSON

Picked for a winner, and it is! All kids



DETROIT
213 Woodward Ave.

KANSAS CITY
Gayety Theatre Building

LOS ANGELES
Alhambra Bldg.

PITTSBURGH
Savoy Theatre Bldg.

BOSTON
181 Tremont Street

MINNEAPOLIS
216 Pantages Bldg.

LEO FEST
711 Seventh A.

YOUR ACT?

you have, here are two songs that will fit it to a dot.

WE TO DIE HEAVEN

(IN MY MOTHER'S ARMS)

ears. Start the season right by learning
his great song

Music by
MILTON AGER

LU EYES

nds say it's a hit. They're right, it is!

Music by
VIOLINSKY

EST, Inc.
New York

PHILADELPHIA
Globe Theatre Bldg.

NEW ORLEANS
115 University Place

ST. LOUIS
Calumet Building

TORONTO
193 Yonge Street

SAN FRANCISCO
Pantages Theatre Building

CHICAGO
Grand Opera House Building



LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

PARIS ENTERTAINMENT MNGRS. FORM BIG NEW ASSOCIATION

Purpose Is to Consolidate with Other Amusement Federations for Mutual Welfare—Includes Heads of All Forms of Amusement Houses, and Is Formed as a Congress

PARIS, France, July 10.—A new organization, taking in the managers of all amusement houses such as music halls, cafes, cabarets, theatres, circuses, parks, etc., has been formed here and will consolidate with the Federation du Spectacle and other theatrical federations, for mutual protection. Among the many objects of the organization, is the furtherance of helpful legislation in behalf of amusements and the repeal of any oppressive measures, as relate to the theatre, that may be on the books at the present time.

Among the laws that will be repealed if the efforts of the federations are successful is the new taxation schedule, which went into effect recently. The different theatrical organizations attempted to fight this measure, but, due to the fact that they fought it independently and as individual units, their efforts in preventing its passage were not as effective as they might have been had their energies been united and concentrated.

An executive committee has been chosen and plans mapped out for the founding of the federation upon a firm and equitable

basis, the committee also being instructed to formulate laws, by-laws and constitution of the organization and to enforce any measures that may have been passed by the first congress of the Federation. On this committee have been placed the following: Oscar Dufrenne, chairman of the Paris Music Hall Directors Association, L. Brezillion, of the Exhibitors Association, Chabance, head of the Provincial Managers Association, H. Fursy, president of the Chansonniers, or Song-writers Union, and M. Fournier, of the Cafe Concert Directors Union.

Alphonse Francke, manager of the Theatre Edouarde VII, of Paris, and one of the best known figures in theatrical circles in France, is the first president of the organization, having been unanimously chosen by the congress for that position. Offices have been opened, with Paris headquarters at 199 Rue St. Martin, or the Palace Des Fetes, as it is better known. Co-operation with the other protective organizations has already begun and it is expected that, within a few weeks, consolidation will have been perfected.

ANSPACHER PLAY A SUCCESS

LONDON, Eng., July 10.—Dr. Louis Kaufman Anspacher's play "Daddalums," produced here at Wyndham's Theatre, is being heralded as one of the really great dramatic successes of the year. Dr. Anspacher has contributed, in this new play, a study of the homely, everyday characters, that go to make up the finest in life. It tells the story of an elderly Scot, owner of a shoe factory acquired through years of patient labor and saving, who ruins himself to make his son a "gentleman," and banished his daughter for marrying the manager of his business rival. Faced by a strike which means ruin, he returns to the workbench to begin all over again, not in the least disheartened.

The scenes have been cleverly drawn, with special attention given to the ability of the actors in the part. The pathos and humor have been evenly distributed. Louis Calvert played the leading role of the cobbler, with telling effect. The papers have been very cordial to Dr. Anspacher's play and have ranked him as one of the best playwrights of the century.

BERNHARDT COMING OVER AGAIN

PARIS, July 10.—Sarah Bernhardt will return to America the end of this year. Although nearly eighty years of age, the famous actress has no fear of travel. In a recent interview she set forth the following health rules, which, she claims, have helped her to retain her youth.

"If you want to remain young," Bernhardt says, "don't wear a corset; do not eat only what you like, but eat moderately of everything and feed yourself just enough to keep healthy. Take a good rest frequently during working hours and do not worry about anything."

Counsel along these lines, she admits, may be irksome to busy Americans and so she added another commandment for the special benefit of involuntary prohibitionists: "Drink only water."

FILM STARS FLOODING ENGLAND

LONDON, Eng., July 10.—England is being flooded with American film stars, in addition to legitimate players. At present Mary Pickford, Theda Bara, and Douglas Fairbanks are in this country, with Charlie Chaplin on his way over here.

LUPINO FORCES DOOLEYS OUT

LONDON, Eng., July 10.—The Dooleys, American knockabout comedians, who were appearing here in Albert DeCourville's "Jig-Saw," have left the cast of that show and are on their way back to America.

The cause of their leaving was a disagreement between themselves and Stanley Lupino. The Dooley Boys and Lupino work much in the same manner, and, when the show opened, it was found that Lupino had the best of all the comedy scenes and the Dooleys had to follow him. Besides, the comedy material and arrangement of the show were far from being good, resulting in the Dooleys being unable to score successfully. They repeatedly asked DeCourville to rearrange their scenes so as not to conflict with Lupino's and to give them better material, but no efforts in this direction were made, whereupon they left the cast and are returning to America.

Lupino, it must be understood has an iron clad contract with DeCourville and must be featured as comedian in any show in which he appears.

Ben Welch is also badly off in this show, having material that gives him no opportunity whatever.

The Dolly Sisters, on the other hand, are well placed and are a hit.

EDITH KELLY DIVORCED

PARIS, July 7.—Mrs. Frank J. Gould, the former Edith Kelly, actress, who at present is rehearsing for a play being written for her by M. DeCourville, to be produced in London next month, has been divorced. The final chapter in the case, which has interested society on both sides of the Atlantic for more than a year, was written today when the first chamber of the French Court of Appeal upheld the validity of the proceedings brought by her husband.

Mrs. Gould challenged the competence of the French court's jurisdiction, asserting that she was a resident of the United States and, therefore, entitled to certain special considerations shown foreigners. However, Charles G. Loeb, Rene Viviani and Maitre Rosenmark, representing Mr. Gould, contended that, inasmuch as she had presented her statements through the French courts, Mrs. Gould's residence here became established.

ETHEL LEVEY OVER STRONG

LONDON, Eng., July 10.—Ethel Levey received a very warm welcome in her new starring vehicle, "Oh Julie," produced by Ernest C. Rolls at the Shaftsbury Theatre, recently.

The piece is by E. Firth Sheppard and Lee Banson, with music by Herman Darewski and H. Sullivan Brooke, while Harold Simpson supplied the lyrics.

The play tells of a young couple who have been happily married for about a week, when, into the scene comes an old flame of the young husband in the shape of a famous Russian dancer. There is a delectable tangle for a while, but matters are finally adjusted satisfactorily.

Miss Levey, as the Russian dancer, is capital, while others in the cast do well, the list including Fred A. Leslie, Mai Bacon, Morris Harvey, Gladys Ffolliott, Davy Burnaby, Nellie Briercliffe, Harry Welchman, Marjorie Hardy, Madeline Harvey, Nina Brunton, Alma Anderson, Bessie Clayre, Sylvia Leslie, Bessie Mason and Michael Raven.

FULLERS GET HALF DOZEN PLAYS

LONDON, Eng., July 10.—The Fuller enterprises, of Australia, have secured the following English successes for production in Australia:

"The Unwanted Daughter" and "The Plaything of an Hour," by C. Vernon Proctor; "The Broken Trail," by Wilson Howard; "The Sealed Door," by Ben Landeck, and "Whips and Quips" and "Waxworks," two revues by Charles Baldwin.

AUTHOR FAILED TO APPEAR

LONDON, Eng., July 10.—Following the hearty reception here of "The Ruined Lady," produced by Rosa Lynd, the audience rose and loudly called "Author, author." None appearing, it looked as though bedlam would reign until, finally, Miss Lynd made it clear that the author, Frances Nordstrom, was in America and could not appear.

TO PRODUCE "THE BLUE LAGOON"

LONDON, Eng., July 9.—Readean productions is hurrying preparations for the presentation of its latest piece, "The Blue Lagoon," an adaptation of H. de Vere Steephool's novel by Norman McOwen and Charlton Mann, with scenery and costumes by George W. Harris; music by Clive Carey; the play to be produced by Basil Dean.

PERFORMERS TRANSFER PROSPERS

LONDON, Eng., July 9.—The Variety Artists Transfer, organized to aid performers in the rapid transportation of luggage, has been so successful that its capital has been increased from \$7,500 to \$15,000. George McCarthy has been appointed general manager of the company, organized by actors.

CIRCUS MAN HURT

LONDON, Eng., July 10.—Glaude Ginnett, circus man, was badly cut around the head when a motor lorry which he was driving got beyond his control, after the brakes snapped, and he was rendered unconscious by a flying pole. His cuts were serious, but not fatal, and he is progressing nicely.

LA MONT ACT OPENS STRONG

LONDON, Eng., July 10.—Bert LaMont's Cowboy Minstrels, imported from America, opened a tour at the Palladium last week, very successfully. The act is a singing and comedy turn with a Wild West setting and was enthusiastically received by the audience which witnessed its first showing.

"DAD" FRAZER RETURNING

LONDON, Eng., July 10.—David H. "Dad" Frazer, as he is popularly known in America, sailed from here some ten days ago for America, promising friends, however, to return.

PARISIAN AUTHORS PROTEST

PARIS, July 10.—As a result of the invasion of local legitimate theatres by American film interests, the Society of Authors has protested to Andre Honorat, Minister of Public Instruction. The Society declares that, pretty soon, if the American film invasion continues, very few of the first-class legitimate theatres will continue housing the spoken drama. It has also pointed out to the Minister of Public Instruction that, if the legitimate theatres are permitted to pass into the hands of motion picture people, the reputation of France as a contributor to the world's best spoken drama will suffer. For the more legitimate theatres there are, the more incentive there is for authors to write for the stage, it was pointed out.

Recently, a large American film concern, said to be the United Artists, with which Charlie Chaplin and Mary Pickford are affiliated, acting in association with a French syndicate, acquired four of the oldest "district" houses in Paris. These are the Belleville, the Montparnasse, Gobelins and the Grenelle.

These theatres have been in the habit of housing all sorts of legitimate attractions from musical shows to grand opera. In the prices charged at them they approximated the so-called popular-priced houses in America. And, just as in America, the "Pop" houses are distributed in various localities throughout the larger cities. The houses mentioned are neighborhood houses.

Thus, the Society of Authors has suggested to the Minister of Public Instruction that a liberal subvention be granted from State funds to enable theatres to cut prices as well as to get rights to present modern plays as soon as they have finished their runs in the larger theatres.

NEW SEX PLAY LIKED

LONDON, Eng., July 10.—The recently produced drama, "Under Promise of Marriage," which deals with the evils arising from the mingling of different races in sexual and marital relations, is doing very nicely, having been cordially accepted by press and public. Although the former was inclined to be somewhat opposed to the straightforward manner in which the situations and plot are unfolded, nevertheless, the play is well written and excellently acted.

The piece tells the story of an Indian resident who seduces a native girl under promise of marriage, but does not fulfill his promise. The girl finds she is to become a mother and commits suicide. Her brother swears vengeance, and attempts to do away with the resident's daughter, the attempt failing in its execution but driving the seducer insane. In the cast of the piece, written by Theophilus Carlton, are Gerald Blake, Campbell Goldsmith, Fred Tripp, Sydney Young, Pauline Phillips, Maude Diamond, Marie Day, Meya De Valois and Murray Yorke.

NIGHT LIFE VERY QUIET

LONDON, Eng., July 10.—The night life that at one time formed a part of the everyday affairs of Londoners has been greatly diminished. Not that it has been abolished entirely, but the The Dansants and after-theatre parties have become fewer than previously. The high cost of living is being blamed for this condition, for people are watching their incomes and expenditures much more thriftily than before. Cabarets and dance halls have been largely affected.

BAXTER SAILS FOR AMERICA

LONDON, July 10.—Barry Baxter, who has been appearing here with Laurette Taylor in "A Night in Rome," sailed for America on July 8th, to fulfill a contract with A. H. Woods.

DE MAURIER HAS NEW PLAY

LONDON, Eng., July 10.—Gerald De Maurier, when he returns to London to appear at Wyndham's, will be seen in a new play by Rudolf Besier, dealing with French life.

MELODY LANE

BANKRUPTCY AUCTION BRINGS BUT \$4,800

Assets of Gilbert & Friedland, Inc., Sold
—Amount Realized Is but a Fraction
of Firm's Liabilities

The assets of the bankrupt music publishing firm of Gilbert & Friedland, Inc., were sold at public auction on Thursday, July 8, and brought for the entire business, consisting of music stock, furniture, fixtures, pianos, copyrights on songs, etc., the sum of \$4,800.

The liabilities of the bankrupt firm are around \$60,000, and as from the sum received from the auction, the receiver and other legal expenses must be paid, the creditors will receive practically nothing for their claims.

Considerable interest was felt in the sale, due to the fact that three songs were believed to be of considerable value, and it was thought that they would bring a good price at the auction. They are "Sunny Southern Smiles," "Mumsy" and "Dance-O-Mania," and were knocked down for \$2,000. They were bid in by William Wooster, of No. 251 West 91st St., a man unknown to the majority of music men present and who doubtless was acting for one of the local publishing houses.

Early in the bankruptcy proceedings, when E. C. Mills, of the music publishers' association, accepted the position of chairman of a creditors' committee in an endeavor to realize as much as possible for the creditors out of the wreck, he received a cash offer of \$6,500 for the three numbers. The inability to reconcile the various conflicting interests among the creditors, however, blocked the sale and the three numbers went along with the rest of the assets for auction.

The Plaza Music Co., a large music jobbing house, which backed the Gilbert & Friedland company are the largest creditors, having filed a claim for something like \$31,000 for cash advanced in financing the company. Prior to the auction the Plaza company made a proposition to the receiver, in which it agreed to take over the stock, furniture and fixtures of the bankrupt firm, together with the copyrights on a number of the songs excepting "Dance-O-Mania," "Sunny Southern Smiles" and "Mumsy" and cancel all their claim. This would have left the three numbers free and clear to have been sold for the benefit of the creditors. This, also fell through on account of the opposition of some of the creditors.

Prior to the commencing of the auction, the attorney for the Plaza Co. announced that his clients held a lien on the copyrights of all the songs including "Dance-O-Mania," "Mumsy" and "Sunny Southern Smiles," and this doubtless had an effect on the bidding, which mounted by slow degrees from \$500 up to \$2,000, when they were knocked down.

Among the assets were found a stock of 350,000 copies of published music among them being 165,000 copies of the "Afghanistan" number.

PETE WENDLING IN HOSPITAL

LOS ANGELES, Cal., July 12.—Pete Wendling, the pianist and songwriter is in the New Frances Hospital in this city recovering from an operation for appendicitis. Mr. Wendling was suddenly stricken early in the week and was rushed to the hospital and immediately operated on. He is rapidly recovering and will probably be allowed to leave the hospital in a week or so.

Al. Bryan, the New York songwriter, is also in this city and plans to remain here for several weeks.

LESLIE GOING TO LOS ANGELES

Edgar Leslie, the songwriter, accompanied by Mrs. Leslie, leaves New York this week for Los Angeles where he plans to remain for several weeks.

MECHANICAL SLUMP COMING

The big business slump which hit the music publishing business some four months ago has up to date not been felt by the mechanical reproducing concerns, particularly the phonograph record makers, many of whom are rushed with business and away behind in their orders.

The fact that the record makers have continued to do business while the publishing industry was at a standstill has been particularly annoying to many of the publishers, who see in the continued big sale of the records one of the reasons for the slump in the sale of published copies.

There is to this, however, another angle which in the near future will be very apparent, and that is that the slump that hit the publishers will be felt just as strongly by the record makers before the Fall season gets well under way.

The reason for this is that the record makers must have hits, without them they will have practically no business and since early last Spring the music world has been conspicuously short of song hits. The record makers are rushed filling their orders for the song hits of last Fall and Winter, but where their crop of hits of the Spring and early Summer is coming from is a mystery.

It is difficult to determine just how much the sale of a song record cuts into the sale of the published copies, but one thing is certain, and that is without the song hit the record sale will be nil.

MILLS HOLDS ASSIGNMENTS

E. C. Mills, of the Music Publishers' Protective Association, holds the royalty assignments of the writers of "Dance-O-Mania," "Sunny Southern Smiles" and "Mumsy," the three songs published by Gilbert & Friedland, Inc., which were sold at auction by the receiver in bankruptcy last week.

Mr. Mills has sent out a notice to that effect to William Wooster, of No. 251 West 91st St., who purchased the copyrights to the songs, and also a copy of the notice to the purchaser of the stock of published copies of the number included in the sale of the firm's assets.

In return for a release executed by the Plaza Music Company by the terms of which L. Wolfe Gilbert will not be held financially responsible for his personal endorsement on notes held by it, Gilbert turned his royalty rights in the three songs over to Mr. Mills as chairman of a creditors' committee and he will in turn as fast as they come in distribute the money to the creditors.

CHAS. K. HARRIS RETURNS

Chas. K. Harris is back in New York after ten days spent in the middle west. Mr. Harris witnessed the opening performance of his play, "Don't Weaken" at Milwaukee, where, on Monday night, it was given its initial presentation by the Davidson Stock Company.

Mr. Harris for years made Milwaukee his home and his innumerable friends in the city crowded the playhouse to witness the piece. A number of producers witnessed the performance and several offers for the production as well as the motion picture rights are being considered by Mr. Harris.

The music business in Chicago and Milwaukee, according to Mr. Harris, is at a standstill and the big as well as small dealers are at a loss to account for the slump.

REILLY STILL ON BIG TIME

Of the unlimited number of soldier and sailor entertainers who broke into vaudeville while the war was on, Sailor Reilly is one of the few who still holds on to the big time. This week he is at the Riverside, where in a new act he is doing well. He is singing among other numbers the new Feist ballad, "I Don't Have to Die to Go to Heaven," and with it is scoring a decided success.

TELLS HOW TO BECOME A SONG WRITER

Middle West Concern Advertises to Reveal the Big Secret for Forty Cents
—Great If True

The number of music publishing concerns that advertise "write a song and make your fortune" is continually on the increase. To the ever increasing list of ambitious writers who for some unaccountable reason believe that all they have to do is to put together a badly rhymed, poorly constructed song poem on a commonplace subject, get it published by some concern that will put it in printed form for a few dollars, there seems to be no end.

In spite of the fact that none of the various concerns that advertise for amateur writers to send in their manuscripts promising big returns if they will pay the cost of publication, never put over a hit or even a big seller and that hundreds of writers who have paid to have their work published and when the hoped for big financial returns failed to materialize have made the life of the big publishers miserable by their constant complaints, filed in person and by mail, the business seems to be booming.

The copyright office is flooded with the stock title page publications issued by the various concerns that make a business of printing for the amateurs and new companies are daily entering the field.

A middle west concern that seems to have adopted a new angle to the business is making its announcement in a recently issued magazine.

It offers, for the sum of forty cents, to inform one how to compose song poems, where to sell them, and, in fact, reveal everything the songwriter wants to know.

The advertisement reads as follows:

"You do not necessarily need experience to compose song-poems. Anyone can compose, young and old, male or female. Song writing is the only profession known in the commercial world that pays the persons that follow it 1,000 per cent on each ounce of energy honestly exerted and 100 per cent on each dollar invested. The demand for good songs is increasing daily; the high cost of living warrants us in taking honorable steps to increase our incomes. You owe it to your family; you owe it to your Government. Will you do it? We have started hundreds on the road to successful song writing. We could more than fill this page with testimonials, but we do not need to. We tell you how to compose and where to sell song-poems, in fact everything the songwriter wants to know, written especially for us by a noted Themist. Some have made from \$40,000 to \$100,000 on one song. Of course, this is not saying that you can make this much at the start, but supposing you made \$100 or \$200 on your first song, it would be well worth the price paid. Are you going to take advantage of this golden opportunity?"

If for forty cents or forty dollars or many times that amount the profession of song-writing could be successfully taught what a flood of song hits would be on the market today, and the existing dull business and lack of hits would be a thing of the past.

UNION WARNS MUSIC PUBLISHERS

CHICAGO, Ill., July 12.—The Musicians' Union has notified all the local music publishing houses that it will not tolerate the music men appearing in any of the orchestra pits and playing the new song numbers.

It appears that a number of acts have asked the music publishers' pianists to play in the pit and this the musicians state they will not allow.

REICHGOTT WITH CIRCUS

Eugene Reichgott is doing his whistling specialty with the Barnum & Bailey and Ringling Bros. Circus, and with Merle Evans' Concert Band is featuring the new ballad, "I'm In Heaven When I'm In My Mother's Arms."

EDISON MAKES PREDICTION

Thomas A. Edison in a message to a convention of phonograph dealers held in New York last week, made a prediction that within ten years music will be recognized as most essential to the mental and moral well being of the human race.

Mr. Edison's speech was read by his son Charles, and in it he stated that the rest of his life is to be spent in the improvement of the phonograph.

In part, Mr. Edison's message reads:

"Ten years on the calendar, or in the life of a man, is a considerable period of time, but when we build for the future a decade is a small measure.

"There are several major arts, and of these music, in my opinion, is the greatest. The masterpieces of music appeal to practically every one because the appeal is in a language that is understood by every one. Literature, painting and sculpture, even in the Golden Ages of those arts, had a restricted circle of appreciation, for the reason that many of the higher manifestations of literature, painting and sculpture require education as a prerequisite of appreciation. Not so with music. If a man tells you he has written a masterpiece of music which is not understood or appreciated by the public, he states what is a manifest absurdity. The real masterpieces of music live on, from generation to generation, because in theme and form they are concordant with those finer emotions which we call the best impulses of the human heart.

"From the earliest days, of which we have any history or traditions, music has been recognized as capable of exerting a great influence for good upon the human mind. However, the influence of music has heretofore been restricted because the number of competent musicians is comparatively small, and music, unlike books, could not be multiplied at will and distributed throughout the world at a cost within the reach of every one.

"I have been quoted as desiring to see a phonograph in every American home," said Mr. Edison. "What I want to see in every American home is music, so realistic and so perfect in its rendition as to be an unending source of benefit and pleasure. To this object I am prepared to devote every energy and all the resources at my command. We do not contemplate any radical changes which will disturb and embarrass you, but we intend to progress in such a way as to keep constantly alive the public interest in music." In speaking of the future, Mr. Edison said:

"Ten years from now I believe that our phonograph will be recognized throughout the world as the greatest factor in music, and that the benefits of music will be so universally recognized that this industry will be admitted to an undisputed place among those most essential to the mental and moral well being of the human race."

EZ. KEOUGH BOOKING ACTS

CHICAGO, Ill., July 12.—Ez. Keough, who has been connected with the staff of almost every music publishing house in Chicago has opened a booking office in Cohan's Grand Opera House. He will specialize in the booking of singers.

POLICE QUARTETTE REORGANIZES

The Police Quartette have reorganized and now consists of Val Raynor, Joe Boyle, Charles Rayfield and Billy Donovan. Jerry White is the director and the organization is featuring a number of the new Irving Berlin songs.

CLEVER COMEDY SONG READY

"A Hundred Years Ago," a clever comedy song just released by the Triangle Music Co. is being featured by scores of the best singers. Van and Schenck are learning it preparatory to introducing it in the "Follies."



THE

TWO BIG HITS OF THE MY SAHARA

A Masterpiece by Grant Clarke and Walter Donaldson. A Lyric and Melody that surpasses any song you have heard—a

I LOVE THE OLD BLA

By Walter Donaldson and G

A fast song with a 2-4 tempo—just the kind of a fast song you've been looking for. A great song, doubtless. Remember! Both these songs written by America's foremost team

THE GREAT WEDDING
SONG

MANDY

The beautiful harmony song for duets
and quartets

I'LL SEE
YOU IN

CUB-A

Even

Mr. and Miss Artist, whether you sing, dance or play, you can please your audience 100% by featuring this marvelous IRVING BERLIN song

WAS THERE EVER A PAL LIKE YOU
I'LL ALWAYS BE WAITING FOR YOU

AFTER YOU GET WHAT YOU WANT

You remember Snooky-ookums—well this one has that one beat a mile—Oh! winkle o

IRVING BERLIN, Inc., 157
See MAX INS

DETROIT

MINNEAPOLIS

SAN FRANCISCO

PITTSBURGH

CHICAGO



THE ED WYNN CARNIVAL ARA ROSE

—a sure fire hit. Do not delay in getting this wonderful song. A beautiful obligato and also a great Harmony double.

LAND OF LACK JOE

and Grant Clarke

at single or quartette number. Wonderful for an opening or closing song. GET IT QUICK.
for a team of song writers, Grant Clarke and Walter Donaldson.

A "Novelty" you are hearing
everywhere—song or instrumental

THE CROCODILE

Even if you have never sung a ballad before you will want to sing this one, as it fits any range of voice.

TIRED OF ME

Unquestionably the GREATEST SONG you have ever heard. Hear it and you'll say "That's in"

By GRANT CLARKE and WALTER DONALDSON

EVERYBODY'S ON THEIR WAY TO JERSEY

I'VE GOT THE PROFTTEERING BLUES

WANT, YOU DON'T WANT IT

single or double version by IRVING BERLIN. You can't go wrong with this one.

157 Broadway, New York

AX INSLOW

PHILADELPHIA

KANSAS CITY

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CINCINNATI

CLEVELAND

Pickaninny Blues

A Wonderful Lullaby Waltz

Put "Variety" into your act!!
If you think you like this Song
"Clipper" out and write or "Telegraph"
for your orchestration of -

"Pickaninny Blues"

It is delighting the Theatre World
and is the brightest "Star" reflected
in the "Mirror" of songdom.

Watch every "Billboard" for
this choice bit of "Vanderbilt News"!

PICKANINNY BLUES
A WALTZ LULLABY

REFRAIN

Oh, rock - a - bye, my hon - ey, while close - to Mam - my's
breast. The fields of snow white are gleam - ing thro' the night (So
close your eyes, my dink - y little Pick-a-nin - ny) Sweet mag - no - has
sway - ing. The birds have gone - to rest, Just
drift and dream on Slum - ber Stream. While Mam - my sings the
Pick a - nin - ny Blues. "Oh, Blues."

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NEW YORK CHICAGO.

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BOSTON - DETROIT - PHILADELPHIA - PITTSBURGH - ATLANTIC CITY.

PALACE, NEW YORK, THIS WEEK (July 12)

JIMMY LUCAS

FEATURING

"FRANCENE"

in "VAMPIRES and FOOLS"

July 19—Bushwick, Brooklyn
26—Orpheum, Brooklyn

DIRECTION— HARRY WEBER
Aug. 16—Keith's Atlantic City

Aug. 2—Riverside, New York
9—Brighton Beach

ELONA

TWO YAQUIS

AGUILA

PLAYING RETURN DATES ON LOEW CIRCUIT

DIRECTION—JACK POTSDAN

Paly Sanders is now associated with **Walter Plimmer**.

Six Imps and a Girl are booked solid on the Loew time.

Maclyn Arbuckle last week returned East from the coast.

Bert B. Melville is the parent of a new baby boy, born July 9.

Pawlwa has been booked for an American tour by **Fortune Gallo**.

Eddie Cantor is not doing his "surprise" bit in the "Follies" any more.

Lou Seymour is to be featured in a new girl act produced by **Myer North**.

Bobby Woolsey has been engaged by **Geason and Block** for "Maid to Love."

Julian Eltinge has returned to this country and is now in San Francisco, Cal.

Fred Schader, newspaperman, broke his leg last week and is confined to his home.

Ned Nelson has been made a member of Philadelphia Lodge No. 2 B. P. O. Elks.

Harry Coleman will be seen in the cast of "Kissing Time" when that show opens.

Ed. A. Wilson, old time vaudevillian, has opened up a producing and booking office.

Harry Emerson has been added to the cast of **George Broadhurst's** "Come Seven."

Robert Chadwick has been engaged as assistant stage manager of "Chu Chin Chow."

Ruth Laden, of the **Sofranski** office, is spending a two weeks' vacation in the mountains.

R. J. Riley, formerly with productions, is now assisting **Walter Keefe** in the **Pantages** office.

Louise Swanson joined the cast of "Not So Long Ago" last week, playing the part of the maid.

Milton Aborn is staging a new twenty people dancing act to be called "The Block Dance."

Maida Firmin opens with **The Saltis** next week on the Keith time, booked by **Alf T. Wilson**.

J. Theo Murphy, **Roderick MacDonald** and the **Delmar Sisters** are at **Revere Beach**, Boston.

Jack Fauer, recently with the **Sheedy** office, is now associated with the **Nixon-Nirdlinger** office.

George M. Cohan's new offices at 227 West Forty-fifth street will be ready within two weeks.

Ruth Syrop, of the **Tom Rooney** office, leaves July 19 for a two weeks' vacation at **Edgmore, L. I.**

The **Astor Sisters** have been booked onto the **Adelphia Roof**, at **Philadelphia**, for the entire Summer.

Edith Taliaferro is to be seen in vaudeville in a new comedy sketch at the **Palace** about August 1.

Florenz Ziegfeld, with his wife and daughter, has taken a house at **Long Beach** for several weeks.

Blanche Wishneff has joined the cast of **W. D. Fitzgerald's** "Peck's Bad Boy" playing through **New England**.

Nelson and Chain, in a girly revue, are playing a four weeks' engagement at the **Casino**, **San Francisco, Cal.**

The **Wood Sisters** will be seen in vaudeville shortly. They danced at **Terrace Garden** last Thursday night.

ABOUT YOU! AND YOU!! AND YOU!!!

Harry Houdini, the "Handcuff King," and **Mrs. Houdini**, arrived here Saturday on the steamship **Imperator**.

Josephine Monderer, retired vaudevillian, has secured a divorce from her husband, **Joseph**, charging desertion.

Wanda Lyon, who recently returned from Europe, is spending a vacation at **Salt Lake City**, with her mother.

Rae Samuels has been added to the cast of "Tattle-Tales," the new musical piece which **Jimmy Hussey** is rehearsing.

Sam Morris has been engaged by **Hurtig and Seamon** to write "The Girls From Happyland" show for next season.

Billy Broad lost his watch and chain while making a sleeper jump between **Louisville** and **Memphis**, last week.

Margaret Mayo has purchased "Seeing Things," which she and **Aubrey Kennedy** wrote, from **Wagenhalls** and **Kempner**.

Jay Regan, formerly with **Bessie Clayton**, has been placed by **Rocco and Riley** with **Victor Hyde's** "Around the Clock."

Vito Bavetta's Royal Italian Band has been engaged by the **Luna Park** management for the ninth consecutive season.

Wanda Lyon, musical comedy player, returned to this country last week after one year in **England**, **France** and **Germany**.

Martha Howard, chorus girl, has filed suit for divorce in **Chicago** against her husband, **William Howard**, charging cruelty.

Irene Olsen, of the **Greenwich Village Follies**, now in **Chicago**, was out of the cast last week due to ptomaine poisoning.

Race and Edge closed their season for the Keith time last week and open for a route on the same circuit next September.

Frank Lynch, formerly of **Walsh, Lynch and Company**, who has been doing a single recently, will do a double act next season.

Bessie Browning has just been notified of a legacy valued at \$25,000 left to her through the death of her mother's brother.

Gussie Bohmart, secretary to **Sam Falow** and **Meyer North**, is to be married in August to **Sam Drexler**, a restaurant man.

James and Bessie Aitken are spending their vacation at **Mandeville, La.**, after a pleasant tour of the **B. F. Keith Southern** time.

Mrs. Sophie Sacks is visiting her husband, the featured comedian of **Abe Marcus' "Oh, Baby" Company**, for a few weeks.

Harry Welsh and **Sam Green** are playing a few weeks in vaudeville on the **Loew** time before starting rehearsals in August.

Johnny Hughes, of the dancing team of **Adelaide and Hughes**, has gone into business as a producer of girl acts and tabloids.

Mabel McKenna, of the **McKenna Sisters**, has secured a divorce from her husband, **Jack Enck**, charging cruelty and desertion.

The **Florence Warso Ladies' Band** closed at **Camp Dix** recently and opens August 5 at the "Pig and Whistle" Inn, **Wrightstown, N. J.**

Gus Weinburg has been engaged by **Wagenthals** and **Kemper** for one of the parts in "Spanish Love," to open early in August.

Jack Mayes, who played at the **Palais de Glace** in **Paris**, has just returned to **New York**, after spending six months in **Philadelphia**.

James McBride, doorman at the **Palace**, and one-time water boy, is organizing a club composed of the old-time theatre water boys.

Willard Foote is presenting his dance specialty at the **Rialto** this week in conjunction with the **Robert Warwick** feature playing there.

Emmett Callahan, of the **Chamberlain Brown** office, returned to **New York** last Friday from **Los Angeles**. He was away twenty-four days.

Martin Beck, head of the **Orpheum Circuit**, is scheduled to sail for Europe on September 1, for an extended tour in search of material.

Maurice Greenwald is reviving his act, "The Iceman," and opened on Thursday of this week out of town. The turn contains a cast of four.

Winifred Anglin and **Jess Sidney** have been added to the cast that will support **Arthur Byron** and **Martha Hedman** in "Transplanting Jean."

H. Fletcher Rivers has taken over the **West Shore Club** at **Long Branch, New Jersey**, and will open it shortly with dancing and a cabaret.

Nellie Sun, wife of **Gus Sun**, the theatrical manager, has sued the **Yellow Taxicab Company** of **Chicago** for \$700 she lost in one of their taxis.

Julia Kelety, the French prima donna, has replaced **Mabel Sherman** in **Jean Bedini's** "The Shelburne Girl of 1920" at the **Shelburne, Brighton Beach**.

B. F. Macomber, who has been appearing in the **Ed Janis** act for the past fourteen weeks, has been programmed as **Irving Buckley**, due to an error.

Miss Jeffry Lewis has been added to the cast of "The Americans in France," to be produced in **New York** in August by **Lee Shubert** and **Leo Ditrichstein**.

The **Flying Keelers** closed at **Columbia Park, Newark**, last week and have been booked by **Harry Allen** for ten weeks commencing the latter part of August.

Bert B. Melville has just closed with "Buddies," but has been re-engaged for next season with the original company, in the role of the **Bowery roughneck**.

John Murray Anderson, who is staging and directing the new "Greenwich Village Follies," returned to **New York** last week after a short vacation in **Atlantic City**.

Marty Ward and **Ann Mayo** have severed their business relations in order to give **Marty** an opportunity to accept an offer from an American wheel producer.

Elsie Bartlett, **Louis Albion**, and **James Lounsbury** have been added to the cast of "Scrambled Wives," which will be offered next month by **Adolph Klauber**.

M. and Mme. Roberto sailed on the **Lorraine** last Saturday to show **London** and some of the French watering places "how the real American dances are done."

Madeline Randolph, formerly **Randolph and Holcombe**, is doing a double with **Hester Cunningham** on the **Moss Circuit**. The act is playing **Washington** this week.

William Williams, last seen in "The Cat Bird," has been engaged by **Comstock and Gest** for "The Checkerboard," the new comedy by **Frederic and Fanny Hatton**.

Charles Del Vecchio, who has been playing in the revival of his act, "Fired From Yale," throughout the West, is bringing it East and will open on the Keith time in August.

Gertrude Vanderbilt, who was to have sailed for Europe last week on the **Olympic**, postponed the trip to go into **Lew Fields' "The Poor Little Ritz Girl"** show in **Boston**.

William Morris has secured **Joseph Hislop**, the Scottish tenor, for a series of concerts in this country directly following his season with the **Chicago Opera Company**.

Sam Kee, who controls a troupe of acrobats bearing his name, narrowly escaped death at the **Mount Vernon Theatre** last week, when a wire on which he does a "death slide" broke loose.

Estelle Reilly and **Jonas Harold Leather**, screen actors, obtained a marriage license in the Municipal building last week and are to be married at the **Catholic Church, Long Island, L. I.**

Boyd Marshall, an American tenor, has been engaged by **Henry W. Savage, Inc.**, as the leading man for the new musical production in which **Mitzi** will be presented on **Broadway** next Fall.

Dolores sailed last week on the **Olympic** for **London**, where she will spend a few weeks before proceeding to **Paris** to buy costumes which she will wear in the new **Midnight Frolic** now being prepared.

George Cole, formerly manager of the **Cole Troupe** and the **La France Rose Troupe**, closed at **Caribou, Maine**, recently, and opens with a new comedy bounding wire act at **Rochester, Vt.**, August 30.

Mc. Evoy and **Wilson** close their season at **Newark** this week and open on the **Pantages** time in August. **Frank Mc. Evoy** will jump to **Chicago** during the interim to visit his wife and new daughter.

Clifford Brooks, who has just returned from **England**, has been engaged by **Comstock and Gest** to stage the new **Frederic and Fanny Hatton** comedy, "The Checkerboard," which went into rehearsal Monday.

George M. Clarke and **Loretta Browne Hall** have severed their connection with the **Brownell-Stork Stock Company** at **Dayton** and have joined the **Pauline MacLean Players** at **Celoron Park, Jamestown, New York**.

Jack and Tom Wier, vaudeville team, who, some time ago, stopped doing their act due to the illness of **Tom**, and as a result of which the team was going to split, have re-united and open on July 19 over the big time.

Betty Dennison, the toe-dancer with **Billy Hart** and **Circus Girls**, is spending her vacation in **New York**, with her mother, at the end of which she will again be seen in the act when it opens in the early Fall on the Keith time.

Barney Bernard, **Leon Errol**, **Ralph Morgan**, **Otto Krueger**, **Harry Stubbs**, **Sam Ash** and **Ned Sparks** are among those who will take part in the "Elizabethtown Follies—First Edition," to be given shortly at **Elizabethtown, New York**.

Maryon Vadie, the young American dancer in "Cinderella on Broadway," has been invited to dance at the **International Dance Congress** in **Copenhagen** next October as a representative American interpreter of the poetic form of dancing.

Rachel Barton Butler, who wrote "Mama's Affair," will leave for the Coast this week to watch the production of her latest comedy, "Mom," in **Los Angeles**, where it will receive a try-out preparatory to its being brought East for Fall presentation.

Samuel S. ("Schlomo") Grossman, formerly manager of the **Jewish Art Theatre**, has been engaged as business manager and general representative for **Wendell Phillips Dodge**. **Grossman** is at work on two forthcoming productions, "Esther," and a new musical comedy, "Lorayne."

==CALL==

JEAN BEDINI'S
TWINKLE TOES CO.

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5 CRY BABIES SHEA & CARROLL
HENRY & LIZELL
HAROLD WHALEN XELA MADCAP
BETTIE WEBER
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KINDLY REPORT FOR REHEARSALS MONDAY MORNING AT ELEVEN
O'CLOCK, JULY 19, AT DONOVAN'S HALL, 308 WEST 59TH STREET,
NEW YORK. KINDLY ACKNOWLEDGE THE ABOVE CALL.

JEAN BEDINI, WASH. MARTIN, MANAGER.

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MEDIUM GIRL FOR
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Twinkle Toes

BEST SALARY PAID

Kindly call at Room 311, Putnam Building, before Mon-
day, July 19, or at 11 A. M., July 19, at Donovan Hall,
308 W. 59th Street, New York.

HERE THEY ARE!

SIX IMPS AND A GIRL

THE SEASON'S SPECTACULAR NOVELTY

H. B. LIAZUD

MANAGERS TAKE NOTICE

MRS. ZOE LIAZUD

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IN "WITHOUT REFERENCES"

BY HERBERT WEINBERG

A SHORT SEASON IN VAUDEVILLE, THEN TO REOPEN AUG. 23 AT THE PROSPECT THEATRE IN STOCK
B. F. KEITH'S ROYAL THEATRE THIS WEEK. THANKS TO AL. DARLING

JOHN WALSH, JR.

With Lizzie B. Raymond in "WELCOME HOME"

Management DANIEL S. KUSELL

BILLY HAL WILSON MYKOFF and VANITY

in SONGS AT THE PIANO

Music by FRED RATH

Lyrics by AL. DUBIN

"CLASSIC AND CHARACTERISTIC DANCES"

Dir. BARNEY MEYERS

July 12-17, Boston, Fall River

BURLESQUE

WHEELS AGAIN WARN ABOUT CLEAN SHOWS

GALLAGHER WRITES LETTER

That the officials of the American Burlesque Circuit intend to be stricter than ever regarding clean shows when its season opens again next month, was evidenced by a circular letter of admonition issued last week by General Manager Gallagher. The letter, the final one of many warnings sent out by the circuit, specifically sets forth that the circuit is to be purged of all profane, obscene and suggestive material.

The use of "damn," "hell" or suggestiveness of any kind, including the wiggling of the body by the chorus, will not be tolerated. The letter states that the circuit intends to cater only to those who wish to be entertained by clean burlesque and that any manager deviating from the set path will find his road a rough one. It is further noted that the patronage of women and children is to be sought everywhere, and, therefore, absolute cleanliness must be maintained. Gallagher's letter, as sent to all producers, managers and agents last week, is as follows:

Dear Sir:

It is the aim of the American Burlesque Association to give this season the best shows ever produced on the American wheel, both from a costume and scenic standpoint, and with casts that will be the pride of every producer on the circuit.

Now, gentlemen, it is up to all of us, as producers and managers, to give absolutely clean performances and to eliminate all "damns" and "hells" where they are not absolutely necessary, to have no double entendre jokes, no wiggling by end poneys. Let us all have shows we will be proud of, and shows that will cater to women and children in each and every city and town in which we play. Houses will charge \$1 top for orchestra seats this season, so let us give them a dollar's worth of clean, bright burlesque. Have nothing in your shows that will make any woman blush and go out and knock, but everything that will have a tendency to make them go out and boost.

Yours very truly,
Geo. W. Gallagher.

GRANT TAKING A REST

John O. Grant and Babe Healy (Mrs. Grant) left New York Saturday night for the former's home in Connellsville, Pa., where they will stay for a few weeks, until the call for rehearsal comes. Mrs. Grant will not work this season, having cancelled her contract, but will travel with her husband.

"SPILLERS" IN VAUDEVILLE

"The Seven Musical Spillers," one of the features of Jean Bedini's "Peek-a-Boo" show, are playing a few weeks of vaudeville during the Summer, until they return to the show in the Fall.

JOINS KAHN COMPANY

Evelyn Cunningham will play a two weeks' engagement in Kahn's Union Square, opening next Monday. She takes Bessie Dene's place, who closes Saturday night.

WORKING KEITH CIRCUIT

Jack Pearl and Harold Whalen are doing a double act for the Keith Time. They will work in vaudeville until starting rehearsals.

HAS NEW INGENUE

Rube Bernstein has signed Betty Gordon as ingenue with his "Follies of Pleasure" Company for the coming season.

STILL MORE ROSTERS FILLED

Rosters filled during the week, included the following: "Follies of the Day"—Harry "Zoup" Welsh, Johnny Weber, Sam Green, Harry Lang, Ted Weller, Vin Scanlon, Harry Webster, Mildred Valmore, Evelyn Cunningham and Gertrude Saffin. Executive staff: Jack McNamara, manager; Tom McLoughlin, leader; Mort Fox, carpenter; Bob Medcoff "props," and Gordon Denslof, electrician.

"Girls de Looks"—Jos. K. Watson, Willie Cohan, John Williams, Tony Cornetta, George Stone, Fred Evans, Jack Thomas, Anna Propp, Charlotte Starr and Bettie Evans. Executive staff: Sam Rice, manager; Ronald Phillips, leader; Dave Coldron, carpenter; William Roskoph, props, and George Brennan, electrician.

"Some Show," Tommy "Bozo" Snyder, Billy McIntyre, Andy Gardner, Evelyn Stevens, Halle Dean, Babe Burnette and Bob Tolliver "Straight" man to sign. Executive staff: Louie Gerard, manager; Tom Cooper, leader; Harry Kolb, carpenter; Frank Behrens, electrician, and Louie Kurzwel, props.

"Bathing Beauties"—Jack Hunt, Jack Lamont, Fred McGee, Ray King, Eddie Lloyd, Louise Mesereau, Carolina Baker and Helen Lloyd. Executive staff: Lou Lesser, manager; Ben Brown, leader.

"Follies of Pleasure"—Clyde Bates, Sid Gold, John Force, Lew Rice, Dorothy Barnes, Betty Gordon and Ruth Barbour. Executive staff: Nes LaVine, manager; Dick Simmons, carpenter; Ed Rentz, props, and Jack LaVan, electrician.

"Twinkle Toes"—Shea and Carroll, Five Cry Babies, Henry and Lizell, Al Saunders, Harold Whalon, Bettie Madcap, Ducas Brothers, and Byron Earl. Executive staff: Wash Martin, manager; Charles Kueble, leader; Ted Grey, carpenter; Al Marshall, property man, and Joe Lyons, electrician. There will be an assistant electrician with this show.

"Social Follies"—Herbie Glass, John Quigg, Jules Black, William Davis, Sam Howard, Bunny Dale, Madlyn Worth and Tillie De Laney. Executive Staff: Max Quitman, manager; Sam P. Compton, leader; Fred Rose, carpenter; P. H. Lipuian, props, and Joe Walsh, electrician.

"Folly Town"—Gus Fay, Johnny Walker, Lester Dorr, Jim Hawley, California Trio, Franz Marie Texas, Walter Pearson, Margaret Elliott, Gertrude LaVette, Ruth Rosemond, Jane Pearson, Lillian Isabelle and Tennessee Ten. Executive staff: Joe Edmonston, manager; Geo. Hawley, carpenter; Ed. Brennan, electrician; Louie Becker, leader, and Louie Franks, agent.

"Roseland Girls"—Bert Lahr, Harry Bowen, Richard Clay, Carnival Trio; Stella Ward, Adele Ferguson, Katherine Dickey and Madlyn Boas. Executive staff: Bob Simmons, manager; Geo. Marshall, leader; Geo. Bease, carpenter; R. J. Scartly, electrician; Jack Kelly, props.

SAYS COOPER TOOK RING

In answer to a summons obtained by his wife, Helen Stanley Cooper, James Cooper, comedian, appeared in the West Side Court, last week, where he was charged by his wife with the theft of a diamond engagement ring and wedding ring valued at \$700. The theft, she alleged, took place at the Gayety Theatre, Brooklyn, and was accompanied by a beating.

After hearing the testimony, the Magistrate informed the woman that, as the alleged assault and larceny took place in Brooklyn, it was a matter for the courts of that borough.

During the hearing, Cooper told the court that there is a divorce action pending in the Detroit courts, which was started by him.

PLAYING IN LONDON

LONDON, Eng., July 10.—Frances Cornell, who recently arrived from the States, is playing here this week.

P. F. SHEA OPENS THE BOWERY AUG. 23

MAKING MANY IMPROVEMENTS

P. F. Shea will open the Bowery Theatre August 23rd, with one of Gus Hill's shows and then continue with what he terms "musical stock." The house is being thoroughly gone over, a new lower floor is being put in and new chairs also. A new stage and dressing rooms are likewise being put in.

An electric sign, said to be one of the largest on the Bowery, is now being made for the front of the house, reading "Girlesque." A new switchboard and lights are also being installed.

The seating capacity will be 1,470 on the orchestra floor and in the balcony. The gallery will remain closed and will not be used according to the plans of Shea.

Alf Mazda will be the stage director and Fred Berl the musical director. When the musical stock starts, a feature act will be given each week in addition to the regular show. There will be girl ushers.

The Bowery, for many years, was the home of burlesque, when, under the direction of the Miners. The Empire Circuit also played the house for many years.

WATSON AT KEANSBURG

Joseph K. Watson, who has been nicknamed "Abe Kabibble" by many in and out of the show business, is spending the Summer at his home in Keansburg. He will again be under Barney Gerard's management the coming season, in the "Girls de Looks."

SIGNS MUSICAL COMEDY WOMAN

James E. Cooper signed, last week, a prima donna who is making her first appearance in burlesque next season, in Lillian Clinton. Miss Clinton was with the "Betty, Be Good" Company last season. She goes with the "Best Show in Town" next season.

BUYS OFF GERARD CONTRACT

John O. Grant, who was signed with Barney Gerard, bought his release from Gerard last week and signed a contract for the coming season with Dave Krouse for the Lena Daley and "Kandy Kids" Company.

ANNA SAWYER AT SHORE

Atlantic City, N. J., July 9.—Anna Sawyer and her sister, Mrs. N. W. Steele, are spending the month of July at the Marlborough-Blenheim Hotel here.

HORTON SIGNED OPPOSITE MARKS

William S. Campbell signed Jim Horton last Thursday to do the "straight" opposite Joe Marks next season, with the Rose Sydel London Belles Company.

BEN PIERCE'S FATHER DIES

Ben Pierce, comedian of the "Hip Hip Hooray Girls," is mourning the loss of his father, who died at his home in Boston last week.

GOLD GOING WITH BERNSTEIN

Rube Bernstein has signed Sid Gold for his "Follies of Pleasure" Company for the coming season.

BEDINI SIGNS SAM HEARN

Jean Bedini has signed Sam Hearn for his "Peek-A-Boo" show for the coming season.

STOCK OPENS IN FRISCO

SAN FRANCISCO, July 10.—The Vallejo Airdome opened for the Summer season on July 3, with a burlesque company consisting of Richard Darling, George Stanley, Dick Lee, James Brennan, Harold Raymond, Ruth Florence, Lucille Dexter, Babe Walker, Violet DeOnley, Florence Gordon, June Sheppard, Jane Nelson, Babe LaRue, Tiny Brennan, May Morris and Teleen Raymond.

The opening bill was "Ship Ahoy." Milton I. Jacoby is musical director. The policy will be sixty minute revues.

CASMORE GOING INTO LEGIT.

Vic Casmore, featured last season with Ben Welch, will play with Frank Tinney in the forthcoming "Tickle Me," which will open at the Selwyn Theatre August 16. He has been engaged by Arthur Hammerstein for five years.

KOLER SIGNS FOR "TEMPTERS"

Lew Talbot has signed Manny Koler for his "Tempters." Koler was with the "Best Show in Town" last season and left to go into the commercial business in Oklahoma.

BURNS DOING A "SINGLE"

Charlie Burns, last season with the "Star and Garter" show, is doing a "single" act in vaudeville under the direction of Dolf Singer. He will remain in vaudeville.

MIDGIE MILLER IN HOSPITAL

Midgie Miller is confined to the French Hospital, New York, through a nervous breakdown, it is said.

BENNETT IN GERARD SHOW

Sam Bennett has signed with Barney Gerard as "straight" man for "Some Show."

ABBOTT'S SON MADE TREASURER

Bud Abbott, son of Harry Abbott, has been appointed treasurer of the Academy, Buffalo, the American Circuit house.

BOSTON "POPS" TO RE-OPEN

Boston, July 9.—The famous "pop" concerts, which have just drawn to a close after a successful ten-week season at Symphony Hall, met with such pronounced approval that the Symphony Orchestra will reassemble on Labor Day, after a good vacation and rest, under conductor Agide Jacchia, to give several extra weeks of concerts. Refreshments served at the tables and at the "1920 bar," and all the other attractions of the "pops," will then be resumed.

LESSER QUITS PRODUCING GAME

SAN FRANCISCO, July 11.—Sol Lesser has quit the producing game and has sold his first picture, "What Women Love," in which Annette Kellerman is the star, to the First National Pictures, Inc., and is desirous of disposing of the second and last picture, in which George Beban is starred, called "One Man in a Million." It is stated that he received a price approaching \$300,000 for the Kellerman picture.

HODGES TIES UP TOWNS

AKRON, Ohio, July 4.—Jimmy Hodges, who has a musical comedy company playing between here and Canton, has secured the Summer Park theatres in both cities and will operate two companies between them, alternating weekly. One company is to be managed by Ollie Hodges. They will play between the Myers Lakes Park Theatre and the Beach Casino, Akron.

"COME SEVEN" OPENS MONDAY

"Come Seven," a comedy of negro life by Octavus Roy Cohen, will be presented by George Broadhurst at the Broadhurst Theatre next Monday evening. Among those in the cast are Gail Kane and Earle Foxe, Arthur Aylesworth, Lucile La Verne, Susan Willis, Charles and W. Meyer.

HAROLD WHALEN

**BROADWAY'S
FASTEST JUVENILE**

**JEAN BEDINI'S
TWINKLE TOES**

"HELLO ABE"

"HELLO KABIBBLE"

Is All I Hear! I'm Beginning to Think That's My Name. REMEMBER, MY NAME IS STILL

JOS. K. WATSON

CONTINUING WITH BARNEY GERARD

Danny Murphy

PRINCIPAL FEATURED COMEDIAN WITH

Lena Daley and Her "Kandy Kids"

CALL CALL

ALL LADIES AND GENTLEMEN ENGAGED FOR THE

JACK SINGER SHOW

kindly report for rehearsal, MONDAY, JULY 26TH, at MANNERCHOR HALL
—EAST 56TH ST. NEAR 3RD AVENUE

CHORUS TO REPORT AT 10 A. M. PRINCIPALS REPORT AT 1 NOON

FOR THE LEW KELLY SHOW

CHORUS TO REPORT MONDAY, AUG. 2ND AT 10 A. M.

PRINCIPALS REPORT MONDAY, AUG. 2ND AT 1 NOON

Rehearsals for both shows are simplified, by rehearsing One Week, Mornings only for two hours, Second week, Afternoons only for Three hours.

Can use more GOOD LOOKING CHORUS GIRLS at top salaries—Everything Furnished—Always a long pleasant season. Acknowledge, Call in Person or by letter to—

JACK SINGER

Room 706 Columbia Theatre Building,

Broadway and 47th St., New York City

CALL - - CALL

All Ladies and Gentlemen engaged for the following shows will report for rehearsals at Terrace Garden, 145 East 58th St., near Third Ave., New York, Monday, July 26th at 10 A. M. sharp.

ROSELAND GIRLS

FOLLY TOWN

VICTORY BELLES

BEST SHOW IN TOWN

I want the best chorus girls for my show. Salary \$30—no half salaries—everything furnished—fares paid from New York to opening point and from closing point to New York. Sleepers paid. Acknowledge call in person or writing

JAMES E. COOPER

COLUMBIA THEATRE BUILDING, NEW YORK, N. Y.

ORGANIZING NEW ASSOCIATION

CHICAGO, Ill., July 12.—At a meeting held in the Hotel Sherman last week, and attended by independent exhibitors from all over the country, a new co-operative organization was planned and is now being perfected along the lines of First National. This organization is the outgrowth of plans formulated by Herman Rifkin following the recent Cleveland convention.

Ivan Abramson, it is understood, has broached a plan to the exchangeman whereby he will act as director-general of the new organization and supply a sufficient number of productions to meet their needs.

For that purpose he is planning the formation of two companies; one a producing company to be capitalized at \$500,000 and the second a distributing company to be chartered at \$100,000.

The exchangemen present at the meeting are Herman Rifkin, Eastern Feature Film Company, Boston; D. L. Markowitz, Strand Theatre, San Francisco; Frank Zambreno, Unity Photoplayers, Chicago; Michael Lessy, Screen Art Pictures, Philadelphia; W. L. Tucker, Tucker Amusement Company, Oklahoma City; Alex Wall, Producers and Exhibitors Pictures Company, Dallas, and L. E. Ounimet, Toronto.

REPUBLIC IS SUING

In a court action started last week, Republic Distributing Corporation is seeking to recover from the Community Motion Picture Bureau \$20,539, which, it is claimed, is due Republic under the terms of a contract entered upon last year, whereby Republic was to handle the physical distribution of the Community product.

It is alleged that the contract provided for the payment to Republic of ten percent of the gross rentals received and that the receipts have been \$288,961, of which \$28,996 became due and of which \$20,539 has been unpaid.

OMAHA EXPECTS MUSIC STRIKE

OMAHA, Nebr., July 12.—Unless a satisfactory agreement is reached before September 1, that date will find all theatres, particularly motion picture houses, here, without music. The musicians have de-

manded a 60 per cent wage increase, which has been refused. An increase was offered, but not as large as asked. The contracts between exhibitors and musicians expire on September 1 and no new ones have been signed.

ORGANIZE NEW COMPANY

LOS ANGELES, July 10.—A company has been formed here with a capitalization of \$250,000 for the purpose of taking Indian pictures. The corporation is to be known as the American Indian Film Company. The officers are Rev. Sherman Coolidge, president; Princess Tsianina Redfeather, vice-president, and John G. Wilcox, of Denver, secretary.

FINE ARTS TO FILM 26

Fine Arts Pictures, Inc., last week announced its plans for the coming season. They will produce twenty-six pictures, to be released every two weeks, for distribution through independent exchanges. The first of these pictures, now being filmed, will be ready for the market on September 30.

NEILAN CANCELS TRIP

Marshal Neilan has cancelled his proposed European trip and will remain in California until his schedule of productions is finished. He denies, emphatically, that he will direct the De Havens in "Twin Beds."

"TO-MORROW'S PRICE" CLOSED

CHICAGO, July 9.—"Tomorrow's Price," has closed at the Woods' Theatre, after a six weeks' run and is being shaped for its opening at the Hudson Theatre, New York City, on August 10. Taylor Holmes is the star.

O'NEILL STILL IN HOSPITAL

NEW LONDON, Conn., July 10.—James O'Neill, the actor, is still seriously ill at the Lawrence and Memorial hospital, here. Well known on the dramatic stage, he has been confined to this hospital for some time and his condition, which is critical, has remained unchanged for several days.

BURLESQUE NEWS

(Continued from page 23)

JOE ROSE, BACK AT KAHN'S, PUTS ON GOOD SHOW

After eight weeks' absence, Joe Rose opened at Kahn's Union Square last week, and was greeted by a big round of applause when he made his entrance on Wednesday afternoon. He staged the book and Solly Fields the numbers.

The first part was called "Oh Woman" and the burlesque "Escaped from the Harem." Both were made up of bits but were handled well and put over with plenty of pep.

A very neat duet was offered by Rose and Babe Healy early in the show and was appreciated. It finished with a neat dance. They did it well.

The "auto" bit started the comedy. It was given by Rose and Bently.

The "wrong one" bit was nicely worked up by Bently, Rose, Walsh, Keeler and the Misses Bell, Pennetti and Deno.

The "child" bit was well done by Rose, Bently, Walsh and Miss Bell. Walsh did a child, making an entrance in baby dresses smoking a pipe. The bit went over nicely.

The "cigar" pleased, as it was offered by Rose, Bently and Keeler.

The "telegram" was another bit that pleased. It was done by Rose, Walsh, Keeler and Miss Pennetti.

Rose staged his "take me back" finale and it surely was pretty. In fact, it was one of the best we have seen at this house. Rose, assisted by all the principals and the chorus, took part and gave it a corking fine send-off.

The "drinking" bit turned out all right as Bently, Rose and Miss Pennetti did it. The young lady did a very good impersonation of an intoxicated woman.

The "card game" bit won laughter with Walsh, Bently and Keeler doing it. There were several more bits offered in the burlesque very successfully.

Gara Zora, in a specialty, entertained splendidly with an artistic Egyptian dance.

There were several new faces as well as old in the show. The principals were Joe Rose, Harry Bently, George Walsh, Harry Keeler, Norma Bell, Babe Healy, Margie Pennetti and Bessie Deno.

A crowded house was on hand Wednesday afternoon and it was pretty hot outside, but Kahn had the house at a cool temperature and, with the good show, an afternoon was well spent.

SID.

CALL CALL

BARNEY GERARD'S

ATTRACTIONS

Will Rehearse at Miner's, Bronx, 149th St. and 3rd Ave., New York

SOME SHOW

REHEARSE: CHORUS AND PRINCIPALS Friday Morn., July 23, 10 A. M.

FOLLIES OF THE DAY

REHEARSE: CHORUS AND PRINCIPALS Saturday Morn., Aug. 7, 10 A. M.

"GIRLS DE LOOKS"

REHEARSE: CHORUS AND PRINCIPALS Saturday Morn., Aug. 7, 10 A. M.

To Good-Looking Chorus Girls
We Pay PART SALARY DURING REHEARSALS. Everything furnished, FARES, SLEEPERS, \$30.00. NO HALF SALARIES.

BARNEY GERARD

Room 806, Columbia Theatre Bldg., New York

Phone Bryant 5779

WANTED FOR JAZZ BABIES

CHORUS GIRLS. Highest salary paid for the right girls. Everything furnished, including sleepers. Fares from New York to opening and return. Apply or write.

W. V. JENNINGS or DON CLARK

Room 764, Columbia Theatre Bldg., New York

CALL -- CALL -- CALL

All Principals and Chorus Holding Contracts with Hurtig and Seamon
Kindly Report for Rehearsal 10:30 A. M., Thursday, July 22.

AT HURTIG AND SEAMON'S NEW THEATRE, 125TH ST. NEAR 8TH AVE., NEW YORK CITY, N. Y.

Can Use More Chorus Girls. Salary \$30.00. Everything Furnished. No Half Salaries.

NOTE: ALL OLD GIRLS WHO HAVE LIFE CONTRACTS WITH THE FIRM AND HAVE NOT SIGNED, THIS CALL IS FOR YOU ALSO. SO ARISE FROM YOUR HIDE-AWAYS AND BE ON THE JOB.

CALL FOR THE LADIES AND THE GENTLEMEN

ENGAGED FOR LEW TALBOT'S ATTRACTIONS

HARRY LANG
AND HIS FAMOUS

LID-LIFTERS

THE 1921 EDITION OF THE
TEMPTERS
WITH
BERT BERTRAND

BRYANT HALL, 725 Sixth Ave., Between 41st and 42nd Sts. Monday, 10 A. M., July 26

Season Opens Aug. 7th—Only 11 Days Rehearsals

WANTS

A FIRST CLASS A-NO. 1 SINGING AND DANCING TEAM (MAN AND WOMAN)—ALSO A FEW YOUNG AND PRETTY CHORUS GIRLS. HIGHEST SALARY ON WHEEL. WE PAY SLEEPERS, R. R. FARE TO OPENING AND BACK TO NEW YORK, WARD-ROBE AND NO CUTS OR HALF SALARIES.

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52 weeks each year, to good BURLESQUE PEOPLE. Can use good CHORUS GIRLS, \$25 A WEEK. No Sunday work. Why travel? Stay in New York. Apply in person only.

B. F. KAHN'S UNION SQUARE THEATRE

CALL CALL

ALL PERSONS ENGAGED FOR

ROSE SYDELL'S LONDON BELLES

With JOE MARKS

Kindly report for rehearsals at SAENGERBUND HALL, SMITH & SCHERMERHORN ST., BROOKLYN, MONDAY, JULY 26th, 10 A. M. Acknowledge LARRY NELMS, 182 State St., Brooklyn, N. Y.

CAN USE GOOD CHORUS GIRLS

Salary \$30.00—Fares, Sleepers and Everything Furnished

IMPORTANT CALL IMPORTANT

CHAS. H. WALDRON'S

BOSTONIANS

Rehearsals will start Monday, July 26, at Imperial Lyceum, 55th Street and 3rd Avenue, New York, at 10:00 A. M.

Wanted Chorus Girls of Medium Size

GOOD SALARY, long season, open and close EAST. Apply to F. S. PIERCE, c/o Ike Weber, Room 701, Columbia Theatre Building, 47th Street and 7th Avenue. Daily 10:30 A. M. till 4:00 P. M.

CALL CALL

ALL PEOPLE engaged for the following shows report at the Harlem Casino, 116th St. and Lenox Ave., New York, as follows:

SPORTING WIDOWS—Monday, July 19, 10 A. M.

FLASHLIGHTS—Monday, July 26, 10 A. M.

GOLDEN CROOKS—Monday, Aug. 2, 10 A. M.

Can use a few more GOOD CHORUS GIRLS.

Acknowledge call to

JACOBS & JERMON

Columbia Theatre Building
New York

CALL CALL

RUBE BERNSTEIN'S

FOLLIES of
PLEASURE

BATHING
BEAUTIES

REHEARSALS START THURSDAY MORNING, JULY 22nd AT 10 O'CLOCK, MAENNERCHOR HALL, 203 EAST 56th ST. NEAR 3rd AVE. ALL PEOPLE ENGAGED FOR ABOVE ATTRACTIONS ACKNOWLEDGE BY MAIL OR IN PERSON TO ROOM 709-10, COLUMBIA THEATRE BUILDING.

CAN USE GOOD CHORUS GIRLS

TOP SALARY PAID TO THE RIGHT KIND

Lights Show Raises \$5,000

(Continue from Page 7)

Tenny, Paul Nicholson and Cuba Crutchfield assisting. Crutchfield did many fancy spins and throws and caught a horse at full speed. Stone did some steps inside a spinning rope and finished with that funny neck fall and twist for which he is well known.

Morgan Chaney and Leo Carrillo did some trick riding, picking up hats, mounting and dismounting while going at full speed and a variety of other circus and spectacular feats. The Esther Trio were among the many other acts who contributed to the affair, which, from every angle, can best be described as a huge success.

Not only from an artistic and financial angle, but from the standpoint of arrangements and handling the crowd, the feeding of the hundreds of performers, the handling of the concessions, advertising, publicity and every other department, the show was accomplished without a hitch, and the Lights Club certainly deserves a great deal of credit for the affair which, from the peanuts, balloons, candy and red-lemonade to the animals, acts, bands, clowns, ensembles, shooting and all the other numerous details, was worthy of the showmanship of a Barnum.

During the evening, at the Club, Carrillo announced that it was his ambition, aim and intention, to make this circus an institution, and that, next year, in addition to the cruise, the circus would play every town on Long Island and finish the tour at Madison Square Garden.

Approximately, between 6,000 and 7,000 persons saw the show, and taking into consideration the ticket bought by E. F. Albee, for which he paid \$1,000, and the one purchased by John J. Murdock for \$500, the Club cleared on the day and night about \$5,000, which sum is to go to the upkeep of the Club.

The various committees who worked hard for the success of this initial venture in the circus line were:

Program and Advertising: Harry Porter, Sydney Schwartz.

Music: Fred Gray, William Spiedick.

Director of Publicity: Edw. F. Hurley.

Business Managers: N. E. Manwaring,

Jack Welch, J. B. Isaacs.

Street Parade: Frank Kaufman, Fred Stone, Frank Tinney, Leo Carrillo.

Stage Managers: Charles Middleton,

George Barry.

Master of Properties and Wardrobe:

M. Tableporter.

Director of Ballyhoo: Tom Lewis.

Drum Major: Harry Hills.

The whole circus was produced under the personal supervision of Leo Carrillo, Technical Director.

Others who contributed to the success were:

The Keith Boy Band, Frank Tinney, Morgan Chaney, Chuck Hass, Cuba Crutchfield, Harry Hills, Frank Demarest, Harold Murray, the Six Mad Caps, Harry Sullivan, Alacia LaRoque, Mrs. Leo Carrillo, Margarette Hatten, Harry Bulger, Geo. Barry, Leo Carrillo, Collins and Hart, "Asaki," Girards Monkeys, Parish and Peru, Equi Bros., Boyarr Troupe, Wilfred Dubois, Six Tumbling Demons, Hippodrome Clowns, Fred Gray, Edna Nickerson, Nellie Gray, Bob Sherrer, Leroy & — (Rose Lt.), Al Von Tilzer, Esther Trio, Col. Thompson, Dorothy Stone, Paula Stone, Charlie Stone, L. P. Stone, Fred Stone, James C. Morton, Tom Lewis, M. Tableporter, Lewis Bennison, Frank Bradley, Jean Bedini, Mang and Snyder, Harry Porter, Mrs. Frank Tinney, Victoria Tinney, Ben Mulvey, Merrit Cutler, Sid Schwartz, Dupree and Dupree, Mirani Trio, Williams and Woolfus, Four Roses, Gobby Bros. and Clark, Edwin George, Sam Yee Troupe, Texas Guinan, the Lee Kiddies, Hazel Moran, Eddie Garvey, Jack Barnes, Hellen Cummings, Valecita's Leopards, Harry Von Tilzer, Wallie Hirsh, Mrs. Wallie Hirsh.

TRY OUT NEW PLAY

MILWAUKEE, July 10.—"Bright Angels," a new play by Lelia Chopin Hattersley, was given a try-out here this week by the Davidson Theatre Stock Players.

REVELLE BENEFIT RAISES \$22,000

What will probably go down in the theatrical annals of this city as the biggest and greatest testimonial performance Broadway has ever witnessed, took place last Sunday night at the Cohan and Harris Theatre, when more than \$22,000 was subscribed to the fund for Nellie Revelle. Several thousand people packed the playhouse to capacity, while standees at \$5 a head were jammed five deep in the aisles.

All the who's who in the profession touched shoulders with the most humble member of the chorus in a testimonial of their friendship to the most successful and famous woman press agent in the theatrical world. Nellie Revelle, known and loved by every son and daughter of the stage, was ill and in need of money. As the souvenir program put it:

"Nellie saved some money. Then her back broke and she had to go to bed. She's in bed yet, and financially, she's played her string out. You're here to-night, friends, helping to give Nellie another string—another back—another lease on life, and we thank you."

The box-office takings at the show were net. The theatre and the performers didn't cost a cent. According to the managers of the entertainment, there is still more money to come in. The fund will, in all probability, be swelled to nearly \$25,000.

Miss Revelle, from her sick bed in St. Vincent's Hospital sent a message to the audience that said she was "still in the cast." This quip she made herself to illustrate her bed-ridden condition, meaning that, after a year's illness caused by an injury to her spine, she was still in a plaster cast.

Among the stars who made the evening a success were Frank Tinney and Louise Allen in a comedy skit from "Tickle Me"; the "Alice Blue Gown" number from "Irene," by Patti Harrold, with Harry Tierney, the composer, at the piano; Eddie Cantor, Bert Kalmer and Harry Ruby in "Beau Brummells of the Stage"; Nora Bayes, assisted by her "shadow," Florence Parkham; Blanch Ring and Charles Winingner; Mlle. Dazie, George White, Ann Pennington, Lou Holtz and thirty girls from the "Scandals"; George McKay and Renee Riano from "Honey Girl"; John Steel of the "Follies"; Pat Rooney and Band; Stella Mayhew, with Billie Taylor; "Chic" Sale, Savoy and Brennan; Nan Halpern in her song cycle by Wm. Friedlander; Van and Schenck; Juliet, in the One Girl Revue; Pee-Wee Myers and Ferd Hanford; the Boys from Arkansas; Jane and Katherine Lee; Louise Groody and Wellington Cross, from the "Night Boat."

JUST OUT McNALLY'S BULLETIN No. 6

Price, One Dollar Per Copy

Gigantic collection of 132 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bit he may require. Notwithstanding that McNally's Bulletin No. 6 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy.

McNALLY'S BULLETIN No. 6 contains the following gilt-edge, up-to-date comedy material:

18 SCREAMING MONOLOGUES. Each one a positive hit.

14 ROARING ACTS for two males. Each act an applause winner.

11 ORIGINAL ACTS for male and female. They'll make good on any bill.

42 SURE-FIRE PARODIES on all of Broadway's latest song hits.

A ROOF-LIFTING TRIO ACT. This act is a 24 karat, sure-fire hit.

A RATTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.

A NEW COMEDY SKETCH entitled "There's One Born Every Minute." It's a scream.

A GREAT BURLESQUE entitled "A Night in Paris." It's bright, breezy and bubbles over with wit.

12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross fire gags.

GRAND MINSTREL FINALE entitled "Magical Bones." Full of laughs.

HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.

BESIDES other comedy material which is useful to the vaudeville performer.

Remember the price of McNALLY'S BULLETIN No. 6 is only one dollar per copy; or will send you BULLETINS Nos. 3, 4 and 6 for \$2.00, with money back guarantee.

WM. McNALLY

51 East 125th Street

New York

DRAMATIC and MUSICAL

"THE MIDNIGHT ROUNDERS" SHUBERT CENTURY REVUE COULD FILL WINTER GARDEN

"The Midnight Rounders," opened last Monday night by the Shuberts atop the Century Theatre, is a full blown show that would be reckoned as such in the largest sort of theatre. It is served in two parts and has no less than thirty-three scenes to recommend it to the energetic business man, who is sometimes referred to as "tired" because he has been known to yawn while witnessing a musical show.

"The Midnight Rounders" is but one of the double revues the Shuberts have produced atop the Century Theatre. The other is called the "Century Revue," but was not presented as scheduled last Monday night.

The show that was presented lasted fully two hours. And it might have lasted much longer were it not for the kaleidoscopic manner in which it was carried on. Sometimes it seemed as if the production was being rushed unnecessarily. In one or two instances, notably the opening number, "Who Cares," badly vocalized by Vivien Oakland and Hal Hixon, the close of the scene couldn't come too soon.

On the other hand, such a number as "Lady of the Cameo" finished all too soon, for, aside from the beauty of the setting and the costumes worn by the six or so girls that took part in it, the song was pleasantly rendered by Walter Woolf, who has a rich voice that he knows how to use. But such a scene as "Looking Backwards," two rows of girls with their backs bared against a black background, might easily be eliminated without being missed. The aphrodisiac element in musical productions should not be as obvious as this particular scene makes it.

The "Rue de la Paix" scene was nothing if not an entertaining one. In this scene Harry Kelly and Lew Hearn were delightfully funny. The contrast in Kelly's deep-chested tones and Hearn's high pitched chatter made for humor throughout the show.

Joe Opp, as the manager of an outdoor cafe, where Kelly and Hearn figure so humorously, contributed ably to the fun.

Georgie Price, who bids fair to add to the Shubert's electric light bill within the next few seasons, "blew" in and contributed a few of his imitations, doing his bit in a thoroughly capable manner.

Previously, in "The Story of the Waltz" scene, Kathleen O'Hanlon and Theodore Zambouni carried off dance honors with their wild Dervish-like waltz to a strain from "Sari." Leo Beers was at the piano and sang the special number written for the scene by Howard E. Rogers and Leo Edwards. It may also be mentioned that Rosie Quinn and George Hale danced "The Blue Danube," May Thompson and John Lowe the "Chocolate Soldier," Vivien Oakland and Hal Hixon the "Merry Widow," Ted Lorraine and Norka Rouskaya the "Pink Lady" and John Byam and Muriel De Forrest "Count of Luxemburg." In this number Ted Lorraine and Norka Rouskaya also scored.

The next scene, called "A Bunch of Sweets," was one in which Rosie Quinn and the girls sang a song called "A Mouthful of Kisses." They all leave the stage in it and wander among the tables, throwing sweetmeats to the customers.

The most pretentious scene in the show is one called "A Fantastic Conception of Twenty-four Hours," staged and designed by Cleveland Bronner. It gave nearly all the principals a chance to contribute some sort of dance, contained some very distinctive lighting effects and also served to introduce the graceful and pretty Norwegian maiden, Ingrid Solfeng.

Another distinctive scene was the one earlier in the show called "When Time

Flies," in which Tot Qualters, the Purcella Brothers and some of the girls took part. The costumes worn by the girls appear to be huge clock faces at first, and, later, when the girls remove their legs, which serve as dials and the whole thing becomes a dress with a large round bottom, the effect is most pleasant.

Tot Qualters figures prominently throughout the show. And it may be said to her credit that never have we seen her cast to better advantage. She sang very well, danced with pep and abandon, but always gracefully, and, in the main served in a talented manner, the extent of which we never detected in her before.

Jane Green and Jimmy Blyler functioned favorably the one time they appeared together, he in the pit playing the piano and she above, singing in her succinct fashion.

The most tuneful song in the show is the one called "Three Little Marys," which was very well staged and which was excellently rendered by Ted Lorraine, May Thompson, Rosie Quinn and Tot Qualters.

Jessica Brown and Sally Long both scored in individual dances. Mlle. Madelon La Varre, much heralded here before her arrival from Paris, is pretty and has all the Gallic mannerisms that we, in this country, expect to see displayed by every damsel imported from France. But she would have done much more for the comedy song called "Josephine," and, incidentally, herself, if she had sung it so that the words could be heard.

There are so many scenes and people in this roof show that one suspects the Shuberts forgot it was to be presented on the Century Roof and kept thinking it would open in the Winter Garden. The fact is, it could easily be moved into the Winter Garden and serve as one of the regular shows there.

Jean Schwartz has provided "The Midnight Rounders" with excellent tunes, Al Bryan has contributed better lyrics in this show than in any previous show he wrote for and the book provided by Howard E. Rogers, while not brimming with humor, is, nevertheless, appropriate.

If the Century Roof, which has been completely arranged with a regular stage, an orchestra pit, a runway like the one at the Winter Garden, and, last but not least, a promenade overlooking Central Park, does not attract the patronage it should it will not be the fault of the Shuberts. "The Midnight Rounders" is the most elaborate and entertaining show that has ever been produced there.

The complete program of the production follows:

PROGRAM

Scene 1.—The Garden of Deacon Pepper's Home.
The Butler.....John Wheeler
Grace Pepper.....Vivien Oakland
Mrs. Pepper.....Grace Ellsworth
Dr. Bull.....Joe Opp
Mr. Amos Crabapple.....Lew Hearn
Ralph.....Hal Hixon
The Deacon.....Harry Kelly
(1) Musical number—"Who Cares?"
.....Vivien Oakland and Hal Hixon
("Who Cares?" by Howard C. Rogers and Leo Edwards)
Scene 2.—The Valley of Romance.
(2) "Romantic Blues".....Jane Green and Girls
Scene 3.—When Time Flies.
(3) "Clock Song".....Tot Qualters, Purcella Brothers and Girls
Scene 4.—The Nymph.
Danse Jazzique.....Muriel De Forrest
Scene 5.—At the Seminary.
The Deacon.....Harry Kelly
The Butler.....John Wheeler
Amos Crabapple.....Lew Hearn
"Tiny" Tot.....Ina Williams
(4) "The Rag Doll".....Ina Williams and Girls
Scene 6.—The Stage Door at the Winter Garden.
The Deacon.....Harry Kelly
Crabapple.....Lew Hearn

Mlle. La La.....Madelon La Varre
Peggy.....Pandora
Dolly Dimple.....Catherine Wyley
Joan.....Anna May Dennehy
Helen.....Fay Celeste
Bernice.....Elizabeth Reed
Celeste.....Betty Pecan
Jeanette.....Grace Langdon
Lorette.....Jean Troupman
Babette.....Bernice Dewey
Marie.....Pauline Leland
(5) "Je'en com prom pa".....Mlle. Madelon La Varre
Scene 7.—Roseland.
(6) "The Mansion of Roses".....Ted Lorraine and Gladys Walton
Scene 8.—The Willing Widows.
(7) "Heartbreakers".....John Byam and Girls
Scene 9.—The Story of the Waltz.
(8) At the Piano.....Leo Beers
(Music by Howard E. Rogers and Leo Edwards)

Blue Danube, Rosie Quinn and George Hale;
Chocolate Soldier, May Thompson and John Lowe; Merry Widow, Vivien Oakland and Hal Hixon; Pink Lady, Ted Lorraine and Norka Rouskaya; Count of Luxemburg, John Byam and Muriel De Forrest; Sari, Kathleen O'Hanlon and Theodore Zambouni.
Scene 10.—A Bunch of Sweets.
(9) "A Mouthful of Kisses".....Rosie Quinn and Girls
Scene 11.—The Rue de la Paix.
The Deacon.....Harry Kelly
Crabapple.....Lew Hearn
The Manager.....Joe Opp
A Midnight Rounder.....George Price
A Man About Town.....John Byam
A Man From Home.....Ted Lorraine
Mlle. La La.....Mlle. Madelon La Varre
The Quiet Man.....John Lowe
(10) "Chanson".....Madelon La Varre and Ted Lorraine
(11) "Shimmy Nods" (from Chaminade).....Tot Qualters and Girls
Scene 12.

(13) A Few Songs.....Green and Blyler
Scene 13.—A Fantastic Conception of Twenty-four Hours.
The Norwegian Beauty.....Ingrid Solfeng
(Staged by Cleveland Bronner). Cleveland Bronner and Company.
Scene 14. Loveland.
(14) "The Swing".....May Thompson, John Lowe and Girls
Scene 15.—The Lockstep.
Just Out.....Purcella Brothers
Scene 16.—Scene Oriental.
(15) "The Sphinx".....Vivien Oakland and Girls
The Man from Egypt.....John Lowe
Scene 17.—Musical Fantasy.
(16) "Hawatha's Melody of Love".....Misses Vivien Holt and Lillian Rosedale
Scene 18.—Just Clothes.
(17) "Symphony in Dress".....Madelon La Varre and Girls
Scene 19.—In Normandy.
(18) "Three Little Marys," Ted Lorraine, May Thompson, Rosie Quinn and Tot Qualters.
Scene 20.—In the Clouds.
(19) "Heavenly Body".....Walter Woolf
The Girl.....Sally Long
Scene 21.—A Few Intimate Moments.
(20) "Whisper in My Ear".....Rosie Quinn and Whispering Girls
Scene 22.

Dance.....Jessica Brown and John Lowe
Intermission.
Scene 23.—Looking Backwards.
(21) "Beautiful Shoulders".....Vivien Oakland and Girls
Scene 24.—Full of Pep.
(22) "William Tell It to Me".....Tot Qualters, Grace and Berkes
Scene 25.—Les Espanoles.
(23) "La Veda".....Misses Holt and Rosedale
Violin.....Norka Rouskaya
Dance.....May Thompson and John Lowe
Tango.....O'Hanlon and Zambouni
Scene 26.—The Simple Maiden.
(24) "Josephine".....Mlle. Madelon La Varre
Scene 27.
(25) "Lady of the Cameo".....Walter Woolf
Scene 28.—The Jungle.
(26) "We'll Keep 'Em in a Golden Cage".....John Byam and Girls
The Bird of Paradise.....Beth Benton
The Mouse.....Babette Wood
The Fox.....Bernice Dewey
The Bluebird.....Betty Pecan
The Lamb.....Elizabeth Reed
The Butterfly.....Ingrid Sanders
The Chicken.....Florence Darling
The Parrot.....Gertrude Hartman
The Cat.....Fay Celeste
The Tiger.....Sally Long
The Snake.....Anna May Dennehy
The Spider.....Thelma Turnbull
Scene 29.—The Duel.
The Deacon.....Harry Kelly
Crabapple.....Lew Hearn
The Dancer.....Joe Opp
Mrs. Pepper.....Grace Ellsworth
Mrs. Trouble.....Tot Qualters
Scene 30.—Wedgewood Pottery.
A Study in Wedgewood
Scene 31.

(27) "Beauty Is Like a Rose".....Walter Woolf and Girls
Scene 32.—The Fish Bowl.
(28) "Pretty Little Goldfish".....Muriel De Forrest and Goldfish Girls
Scene 33.—The Century Promenade.....Entire Company

THE GIRLS:

| | |
|--|-------------------|
| Beth Benton | Sydney Nelson |
| Florence Darling | Jean Troupman |
| Jewel Jordan | Rose Boulais |
| Evan Inard | Olive Channing |
| Thelma Turnbull | Amy Frank |
| Frances Whitmore | Norma Gould |
| Fay Celeste | Kitty Holton |
| Clarice Miller | Rheba Stewart |
| Alberta Harrison | Viola Weller |
| Mildred Seals | DeVeera Anguillar |
| Molly Boulais | Marie Stafford |
| Jean Carroll | Anna May Dennehy |
| Elizabeth Darling | Evelyn Jack |
| Dorothy Flamm | Sally Long |
| Jene Gordon | Betty Pecan |
| Cecil Hannon | Nina Whitmore |
| Norma Simpson | Frances Dunlap |
| Babette Wood | Bernice Dewey |
| Mildred Soper | Leonore Lukens |
| Florence Moore | Elizabeth Reed |
| Violet Bennett | Mary Arlington |
| Loretta Harris | Mildred Burton |
| Stage Manager.....James W. Cody | |
| Assistant Stage Manager.....Edward Dolly | |

MORRISSEY MORE THAN WROTE 'BUZZIN' ROUND'; HE PLAYS IT ALSO

"BUZZIN' ROUND"—A revue in two acts, by Will Morrissey and Edward Madden. Music by Morrissey. Presented by Will Morrissey at the Casino, Tuesday evening, July 6, 1920.
CAST

| | |
|------------------------------------|--|
| Betty Bartlett.....Elizabeth Brice | Walter Barrett.....Walter Wilson |
| Minerva.....Priscilla Parker | La Belle Violette.....Violet Ingersoll |
| Donald.....Donald Roberts | Ernest Keene.....Ernest Young |
| Billy Hope.....Will Morrissey | Pinky.....Helen Gladding |
| Clara.....Clara Carroll | Aleta.....Aleta |

The latest Summer arrival, "Buzzin' Round," has little to distinguish it from the earlier-in-the-season pieces of the same genus. It has been offered, according to the program, as an antidote for hot weather and will, without doubt, survive a prolonged heat wave. Whether or not the title is a subtle bit of propaganda for the city bus line, is problematical, but be that as it may, "Buzzin' Round" is full of pretty girls, sprightly tunes and two and a half hours or so of good wholesome comedy. It is as refreshing as the once famous mint julep.

Will Morrissey is pretty much the whole show. He wrote the book and lyrics (with the help of Edward Madden), he wrote the music, he produced the show and he acts the part of the hero. He may have done more, but the above is all the program credits him with.

Then, there is the ever-charming Elizabeth Brice, who buzzes about gracefully. The remainder is made up of a host of performers recruited from the two-day vaudeville field. And last, but far from being least, is the chorus, about the best thing the show has to offer.

Perhaps the less said about the plot the better, the author obviously being of the opinion that any complexity might result in the t.h.m. out front, growing overheated. That, of course, would spoil the whole scheme. What there is of the story may be told in a very few words.

A peace-loving old gentleman awakens one bright morning to find himself the center of a theatrical colony. His daughter loves an actor. A few uncomplicated complications follow and it then develops that her sire himself once held a spear for Irving or somebody. Then all ends happily.

About the best scene of the evening was a travesty on the Barrymore family. It contained the cleverest lines, the most catchy music and much of the humor.

Masters and Kraft, as well as the Rigolotto Brothers, served their material in the same old sure-fire manner that has won them so many vaudeville admirers.

There is some decidedly clever dancing by a young lady called Aleta and some equally diverting stepping by Helen Gladding and Clara Carroll.

DANCING SOLLIE

Direction Flynn & Kenny

Playing U. B. O. Time

JEAN LEIGHTON'S REVUE

LOEW CIRCUIT

NOW PLAYING
HAVE YOU SEEN

WILLIE SMITH

JEST-ER
SINGERMY NEW ACT BY IRVING BIBO, AL. WILSON AND MYSELF? IF
YOU HAVEN'T DON'T MISS IT. IT'S A COO-COO.

ARTHUR O.

HELEN

MAY

KILDUFF

and

MARIE

ALLERTON

A HANDY MAN

EVERY OPERY NEEDS ONE
Direction FRANK DONNELLY

HARRY BENDER & BLUM AL

"MASTER ATHLETES"

Direction—HORWITZ & KRAUS

Billy Thomas & Frederick Girls

WITH BEAUTIFUL WARDROBE

Direction—JOE MICHAELS

NOVELTY SINGING AND DANCING

UNQARO ROMANY ?

IN A COMEDY MUSICAL SURPRISE

IN VAUDEVILLE

THE ACT DIFFERENT

MAPELA Hering's Hawaiians BILLY

IN THE "ISLE OF PARADISE"

MANAGEMENT
IKE WEBBER

THE BRADNAS

IN A QUAIN SPECIALTY

Direction—LOUIS SPIELMANN

"FRANCIS & FOX"

IN A VAUDEVILLE ODDITY

Booked Solid
Direction—LEW CANTOR

LEW & PAUL MURDOCK

IN ECCENTRIC STEPS

Dir. ROSALIE STEWART

GYPSY MEREDITH & BRO.

STILL RUNNING.

DIR. MORRIS & FEIL

MONOHAN & CO.

Roller Skating Novelties

All Tricks Original and Protected
Direction—Aaron Kessler and Eddie Resnick

LIZZIE B. RAYMOND

Touring in "WELCOME HOME"

Under Management of DANIEL S. KUSELL

MONTREAL CENSORS CHANGE

MONTREAL, July 9.—The board of censorship for motion pictures, which has held sway for several years in this city, will shortly be a thing of the past as far as the personnel of that body is concerned. This result follows in the wake of a change made by the provincial authorities in the administration of the department. Heretofore, the censorship board has been directly under the supervision of the provincial treasurer's department; henceforth, it will be executive controlled by the attorney-general's office.

Sheriff Lemieux, formerly chairman of the board, has relinquished his duties and will not participate actively in the censorship of films. His recommendation of a successor was accepted by the provincial authorities and the announcement of the appointment of M. Roussy-de-Sales, a citizen of France who has been a resident in Canada for the past thirty years, as president of the board, was made a few days ago. M. de Sales will devote his entire time to the work.

M. J. Walsh, one of the original three members of the board, has also withdrawn from the department, and it is understood that G. Maxwell Sinn is contemplating resigning. According to Dr. Lemieux, it is the fixed intention of the Quebec authorities to appoint men who will devote all their time to the work, which, in the past few years, has grown to enormous proportions—so enormous that undivided and constant attention is necessary, thus rendering it impossible for men who have other interests to retain their connection with the board.

An example of the work done by the board is shown in the fact that last year 8,000 reels, representing 8,000,000 feet of film, were reviewed, and out of these 65,000 feet of film were deleted. The sheriff requested some time ago to be relieved of his active duties with the board, owing to pressure of work in his own administrative department. Under the new arrangement Dr. Lemieux will no longer have to view the films, but will supervise and administer the financial and revenue departments of the board of censorship.

Further appointments other than M. de Sales have not as yet been announced, but it is probable that nominees are now being considered and some statement will be forthcoming in a day or so.

Rumors that the changes were made owing to the numerous complaints being received against the board were strongly denied by a member of the board, who stated that the work had always progressed smoothly and that there had been a complete spirit of co-operation.

The appointment of M. de Sales has created, in some circles, surprise. The general feeling seems to be that applicants for such a post should be judged on a competitive basis and that returned men with the necessary qualifications should be given the first opportunity, as the position is a desirable one, from many points of view, and carries with it, under the new ruling, a good salary.

M. de Sales was appointed on the recommendation of Sheriff Lemieux, who stated that while he did not know M. de Sales intimately, he was a well-instructed French gentleman who would devote his time and experience to censoring films in the interest of the public moral standard.

TO DO 25 COMEDIES

During the coming year the National Film Corporation of America, which produces Capitol Comedy two reels, will again make twenty-six comedies for release through the twenty-two exchanges of the Goldwyn Distributing Corporation.

Mark Goldaine, who has directed most of these comedies, will alternate this year with Harry Edwards in directing the Flanagan and Edwards comedies and farces, now in process of production. In addition Harry Wulze has been added to the organization as a writer of original two-reel comedies.

HAVE PORTRAIT OF OSCAR

A life-sized oil painting of Oscar Hammerstein, the work of Baron Pastori, is to hang in the lobby of the Manhattan Opera House this Fall. His widow, Mrs. Emma Swift Hammerstein, paid Pastori \$3,000 for the portrait.

ALLENS ENTER 1ST NATIONAL

Associated First National added to its list of theatres last week fifty-six houses, owned and controlled by the Allen Enterprises, of Toronto, Canada. These theatres are all first run houses and an individual franchise has been issued for each house.

The Allens have the largest single franchise grant given to anyone since last April's convention in Chicago. The Allens represent the independent exhibitors in Canada.

The franchise grants to the 56 theatres owned by Allen are described as the last step in the Dominion's exhibiting and distributing situation which divides the Canadian picture field finally into two factions—the Allen Brothers associated with the independent exhibitor element in the States, and the so-called producer-exhibitor group which, it is declared, has started actual theatre building in Canada as a directly controlled market for its own pictures.

First National says that evidence that the Canadian exhibiting and distributing branches were slowly separating into two separate and opposing units was apparent months ago when the Allens purchased a large interest in the First National franchise for western Canada. This transaction, which affiliated them with W. P. Dewees of Vancouver, was concurrent with the realignment of the Canadian distributing channels of the producing organizations which had started to acquire theaters in the United States. Allen Brothers, together with many important independent exhibitors in the Dominion, viewed this producer-exhibitor policy in this country as a certain prophecy of a proposed invasion of the Canadian field. Supposition gained strength in facts when a large theatre corporation, sponsored by producing interests, was organized in Canada with resources of an extent which clearly indicated an intention to go very extensively into theatre operations.

Allen Brothers took the initiative in seeking defensive measures, and consummated negotiations which included them in the First National membership.

Starting with the Allen Theatre in Toronto, franchises were granted to their remaining 55 theatres in the following order:

Allen's Danforth, St. Clair, Beach, Parkdale, College, Beaver, Bloor, Royal and Christie, all in Toronto; Allen and New Grand in Montreal; the Allen, Providence, Dominion, Gaiety, Bijou and Rex in Winnipeg; the Rex and Globe in Vancouver, the Royal Victoria in Victoria, the Temple in Hamilton, the Auditorium and Allen in Quebec, Allen's Regent and Allen's Russel in Ottawa, the Allen and Majestic in London, the Windsor in Windsor, the Allen and Bijou in Calgary, the Allen, Monarch and Imperial in Edmonton, the Allen, Rex and Rose in Regina, the Allen in Moose Jaw, the Allen in Brandon, the Allen in Peterboro, the Lyric in Swift Current, the Imperial and Allen in Kitchener, the Allen in Brantford, the Allen in Coburg, Allen's Lyric in Cobalt, Stailand, Nelson B. C., Liberty Trail, B. C., Royal Victoria, Victoria, Columbia, Victoria, and the Grandview Kitsilano and Empire, in Vancouver.

Managers of the several Canadian branches of Associated First National are, it is said, now awaiting the action of the executive committee on more than 200 additional applications for franchises in other towns and localities in the Dominion.

EQUITY OPENS CASTING OFFICE

The Motion Picture Branch of Equity has opened a casting department. Mrs. R. N. Reinecke, formerly with the Selznick office, has been engaged as casting director. The purpose of this department is to find employment for Equity members. No agent's fee is charged.

All the offices of the local studios have been canvassed by representatives of the Motion Picture Branch and co-operation has been pledged in furthering the movement.

CHANGE GRANT MITCHELL PLAY

The title of the play by Thomas Loudon and A. E. Thomas, in which Grant Mitchell will be starred, has been changed from "Home Again" to "The Champion."

B. F. KEITH VAUD. EX.

NEW YORK CITY.

Palace—Vine Daly—Mr. & Mrs. G. Wilde.
Riverside—Henri Scott—Tosart—Mason & Keeler—Horace Goldin—Lillian Shaw—Al. Raymond.

Alhambra—Everest's Monks—Bernard & Duffy—Sissle & Blake—E. & B. Conrad—Bert Fitzgibbon.
Colonial—Yvette & Co.—Jane & Catherine Lee—Russell & Devitt—Chas. McGood & Co.—Henry Santry & Band—Gordon & Ford—Emma Stephens.
Royal—Chas. Wilson—LaMont 3—Margaret Young—Eddie Ford—Royal Gascoynges—C. Tilton Revue—Chic Sale—Elroy Sisters—Florence & Lorenz Co.

BROOKLYN, N. Y.

Bushwick—Nathan Bros.—Alleen Stanley—Alan Brooks & Co.—Jas. Lucas & Co.—Redford & Winchester—Burke & Durkin—Conlin & Glass—Vokes & Don—Bobbe & Nelson.

Orpheum—Benise & Baird—Lillian Herelein—Moss & Frye—Leon Varvara—Dancing McDonalds—Van & Corbett.

Hendersons—Pearson & Lewis—Walworth & Princeton—Emerson & Baldwin—Healy & Cross—Bert Earl & Girls—Julia Curtis—Miller & Lyle.

NEW BRITTON.

Eva Shirley & Co.—Marguerite & Alvarez—Ruth Budd—Camilla's Birds—Bert Errol—Lightner & Alexander—Harry Carroll & Co.

ROCKAWAY.

Diamond & Gille.

ATLANTIC CITY.

Keith's—Vic. Moore & Co.—Marguerite Stewart—Gordon & Wilson—Claudia Coleman.

BUFFALO.

Shea's—The Brants—Irving Fisher—Melville & Rule—Harvey & Carroll—Tennessee Ten.

BALTIMORE.

Maryland—Frank Conroy & Co.—Dolly Kay & Co.—Watson's Dogs—Jennier Bros.—Harry Puck.

BOSTON.

Keith's—A. Robbins—Edna Aug—Davis & Pelle—Mayhew & Taylor—Sebastian & Myra Sis.—Beeman & Grace—B. & L. Walton—Billy Arlington & Co.

CLEVELAND.

Hippodrome—Page & Green—Lucas & Inez—Mises Dennis—Playmates.

DETROIT.

Temple—Toney & Norman—Elly—Zeno Carl & Bonet—Anthony—Ed. Janis Revue—Bob & P. Valentine—Ashley & Deitrich—Ethel Clifton & Co.

GRAND RAPIDS.

Romona Park—Jada 3—Stone & Hayes—Chay Ling Hee Troupe—F. & E. Carmen—Arnold & Lambert.

PORTLAND.

Keith's—Lydel & Macy—Caplin & Wells—Manning & Hall—Hughes Music. Duo—Maude Earl & Co.—Topics of Day.

PITTSBURGH.

Davis—Lane & Moran—Henrietta Crossman Co.

PHILADELPHIA.

Keith's—Dillon & Parker—Tuscano Bros.—J. R. Johnson & Co.—Howard & Sadler—Gulran & Marguerite—Harry Fox & Co.—Harry Mayo—Herschel Henlere—Paul LeVan & Miller.

SYRACUSE.

Crescent—Harry Cooper—Louise Gunning—Hartley & Eastman.

WASHINGTON.

Keith's—Toto—Eva Taylor & Co.—Gitz-Rice & Hal. Ford—Benj. Ratner—Kinney & Corrinne—Stone & Kalisz—Chandon 3.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Nat Nazaro Jr. & Bd.—Ye Song Shop—Frances Kennedy—Ralph Herz—Lawton.

Majestic—Sylvester Schaffer—Once Upon a Time—Stan Stanley Trio—Keno Keys & Melrose—3 Weber Girls—Reed & Tucker—Reno.
State Lake—Last Night—Bob Hall—Jas. Thornton—La France & Kennedy—Curzon Sisters—Ray Conlin.

CALGARY AND VICTORIA.

Orpheum—Singer's. Midgets—Gonne & Alberts—Raymond Wylie & Co.—Roy La Pearl—Shaw & Campbell.

DENVER.

Orpheum—Last Night—Earl & Sunshine—Bert Handon—Melody Garden—Lazier Worth & Co.

KANSAS CITY.

Orpheum—Under the Apple Tree—Jackie & Billie—2 Rozellas—Edward Marshall—Newhoff & Phelps.

LOS ANGELES.

Orpheum—Jos. Howard Revue—Resista—Gardner & Hartman—Barthold's Birds—Merlin—Eary & Eary—Kane & Herman—Buck Bros.

MILWAUKEE.

Palace—Capps Family—Rose & Moon—Pistel & Johnson—Plantadosi & Walton—Jim McWilliams—Little Jim.

MINNEAPOLIS.

Orpheum—Florence Tempest & Co.—The Champions—Wilson & Larsen—Reeder & Armstrong—3 Stewart Sisters.

OMAHA.

Orpheum—Ryan & Lee—Will J. Ward & Girls—Wallace Galvin—Barnes & Breeman.

OAKLAND.

Orpheum—Kiss Me—Clara Morton—Elsa Ryan & Co.—Palo & Palet—Novelty Clintons—Greene & Parker—Diaz Monks.

SIOUX CITY.

Orpheum—Garcinetti Bros.—Marie Gasper—Cabill & Romaine—Merlin—Beth Berri & Co.—Felix & Fisher—Rahn & Beck—Valente Bros.—Rice & Newton.

SALT LAKE CITY.

Orpheum—Alexander Carr & Co.—Fixing the Furnace—Morgan & Gates—Bill Robinson—Reddington & Grant.

SAN FRANCISCO.

Orpheum—Irene Franklin & Green—3 Danolise Sisters—Val & Ernie Stanton—Bronson & Baldwin—Creole Fashion Plate—Man Off Ice Wagon—Chong & Moey—Dresser & Gardner.

ST. PAUL.

Orpheum—Dunbar's Grenadier Girl—Petticoats—Davis & Chadwick—Gene Greene.

SEATTLE.

Orpheum—Frank Dobson & Sirens—Bevan & Flint—Willie Mahoney—Jerome & Newell—Mrs. Wellington's Supriese—Edna Showalter—Reo & Helmar.

VAUDEVILLE BILLS

For Next Week

VANCOUVER.

Orpheum—Georgia Campbell & Co.—Harry Hayden Co.—Clifford & Wills—Nelson & Barry Boys—Hayatake Bros.—Musical Parshleys.

WINNIPEG.

Orpheum—Lovett's Concentration—Horlick & Sarampa Sister—Irving Fisher—Duffy & Sweeney—Arco Bros.

F. F. PROCTOR CIRCUIT

Week of July 12

NEW YORK CITY.

81st Street—Margureta & Alvarez—Royal Gascoynges—Eddie Borden Co.—Mason & Cole—"Bits and Pieces."

Fifth Ave. (First Half)—Sailor Reiley—Grace Nelson—Burns & Frabito—Willie Hale & Bros.—Chas. Mack Co.—Glenn & Richards. (Second Half)—Leon Varvara—Quixey Four—Frank Ward.

125th Street (First Half)—Stagpole & Spear—Quixey & Farrell—Harrington & Mills—Frank Mullane—Frank Ward—Lorraine & Crawford. (Second Half)—A. & W. Carlton—Vera & Maggie—Frank Wilson.

Harlem Opera House (First Half)—Wood & Wyde—Combe & Nevins—Billy Glosion. (Second Half)—Powers & Wallace—Larry Hawkins—Willie Hale & Bro.

58th Street (First Half)—Hanson Duo—"Artistic Treat"—Fish & Lloyd—Bernard & Ferris—Ben Bernie—F. & Toby Schell. (Second Half)—Miller & Lyle—Wheeler & Potter—J. Lenhart—Rose Revue—Chas. Mack & Co.—Sweeney & Rooney.

23rd Street (First Half)—Andrew & Cotter—Larry Hawkins—Kenny & LaFrance—Frank Gabby—Yule & Richards. (Second Half)—Breen Family—Chas. Kenneth Co.—H. J. Connolly Co.—Raymond & Shram.

Yonkers (First Half)—Miller & Lyle—J. Lenhart—Rose Revue—Rice & Ward—Sweeney & Rooney. (Second Half)—Ben Bernie—"Artistic Treat"—McCormack & Winchell—Fish & Lloyd—Hanson Duo.

Mt. Vernon (First Half)—Leon Varvara—Barnes & Freeman—Dorothy Magnus Dance. (Second Half)—Grace & Nelson—Ames & Winthrop.

BROOKLYN.

Greenpoint (First Half)—Frank Wilson. (Second Half)—Jas & Dell—Tom Allen & Co.—Terezcos—Yule & Richards.

Prospect (First Half)—DeWolfe Girls—Powers & Wallace—Breen Family—Quixey Four—Chas. Henry's Pets—Frank Ward. (Second Half)—Bobby & Nelson—Wood & Wyde—Vine Daley—Stagpole & Spear.

Halsey (First Half)—John & Nellie Olms—Maurel & Malcolm—"The Outlaw"—Donaldson & Van—Four American Beauties. (Second Half)—Pauline & Francis—Vera & Maggie—Lord Chester & Co.—Inman & Cunningham—Tasmanian Troupe.

Albany (First Half)—Royal Sydneys—Arthur & L. Wilson—Farrell Taylor Co.—Rome & Gaut—Beeman & Grace. (Second Half)—Ledy & Ledy—Evans & Wilson—Hugh Herbert—Hubert Carlson—Mildred Holliday & Co.

Allentown (First Half)—Chas. Edenberry—Snow & Valmar—Dolces Sisters—Hendricks & Stone—Fear, Baggett & Fear. (Second Half)—Pal LaVan & Miller—Sam Hearn—Van & Vernon—"Private Property."

Binghamton (First Half)—Freddie Kelly—Nelson & Bailey—Helen Primrose—Barnes & Lorraine—Lockwood & Rush—Kennedy & Francis. (Second Half)—Benton & Wilton—M. Rockwell—Three O'Gorman Girls—Detzel & Corral.

Canton (First Half)—Kelly & Walton—Fox & Barton—"Step Lively." (Second Half)—Creedon & Walsh—LaFollette.

Chester (First Half)—Percival Girls—Wayne, Marshall & Candy—Stevens & Lovejoy—Harry Johnson—Artcraft Revue. (Second Half)—Homer Romaine—Musical Whalens—Molly & Pals—Howell & Grear—Little Johnny Wise.

Dayton (First Half)—Williams & Pierce—Cortez Sisters—Van & Carry Avery—Morrison, Nash & Williams—Santry & Norton. (Second Half)—Three Martells—Francis & Hume—Salon Singers—Parker Three—Brindimour.

Easton (First Half)—Paul, LeVan & Miller—Sam Hearn—Van & Vernon—"Private Property." (Second Half)—Fear, Haggett & Fear—Snow & Valmar—Mable Harra—Hendricks & Stone—Dolce Sisters.

Elizabeth (First Half)—Franchini Bros.—Boyd & King—Lord Lester & Co.—Wah-Let-Ka—Innis Bros. (Second Half)—Phillis & Eby—Mrs. Gene Hughes—Wah-Let-Ka.

Gloversville—ElCota—Boyd & King—Nat. S. Jerome—Helen Primrose—Lockwood & Rush—Stafford DeRosa Co.

Holyoke (First Half)—Selbini & Grovini—Lady Sen Mel—Ed & Lottie Ford—Billy McDermott—Kluting's Animals. (Second Half)—Henry's Pets—Reed & Clifton—Les Merchants—Wanzer & Parmer.

Harrisburg (First Half)—Lowe, Evans & Stella—John Nef—Mable Berra—Sully & Thornton—Kanazara Japs. (Second Half)—Arthur Davide—McLane Gates & Co.—Broadway Four—Winter Garden Girls.

Hazleton (First Half)—Musical Whalens—Kelly & Green—Wheeler & Potter—"Corner Store." (Second Half)—Francis & Wilson—Tappan & Armstrong—Baldwin & Sheldon.

Indianapolis—Williams & Bernie—Gates & Finley—Buckridge Casey Co.—J. C. Lewis—Kramer, Barton & S.—Three Weber Girls.

Jersey City (First Half)—Arthur & Keith—Bobby & Nelson—Tom Allen Co.—Frank Ward. (Second Half)—Mable Freyco Co.—Burns & Frabito—Challen & Keke—Frank Mullane.

Lancaster (First Half)—Francis & Wilson—Marshall & Sheldon—Molly and Pals—Peck & McTye. (Second Half)—Percival Girls—Wayne, Marshall & Candy—Harry Johnson—Langford & Fredericks.

McKeepert (First Half)—Noel Lester—LaCoster

& Clifton—Creedon & Walsh—LaFollette. (Second Half)—Darey—Kelly & Walton—Fox & Barton—"Step Lively."

PHILADELPHIA, PA.

Grand Opera House—Dave Roth—Barbette—Rome & Cullen—Woods Buds—John G. Sparks Co.—Hazel Green & Band.

Broadway (First Half)—Rec Comedy Circus—Dave Ferguson Co.—Adelaide Dwyer Co.—Louise Binder & Co. (Second Half)—Everett & Moore—Hall Bros.—Thornton Sisters.

Newark (First Half)—Jas & Dell—Chas. Kenna—Henry Santry Band—A. & L. Bell—Challen & Keke—Raymond & Schram. (Second Half)—Combe & Nevins—DeWolf Girls—John LeClair.

North Adams (First Half)—Monahan & Co.—Holland & Oden—Payne & Douglas—Three Rounders—Rubeville Follies. (Second Half)—Brandon & Taylor—Pringree & Gyer—McKee & Saffer—Henry Frey—Exposition Four.

Pittsburg (Second Half)—Bedell—Martini—Chas. Baray Co.—Fenwick Girls—Linton & Girls—Mellen & Renn—Bill & Ben.

Passaic (First Half)—Clayton & Clayton—Princess Nal Tai—Sully & Houghton—Hal & LaVere—Lunette Sisters. (Second Half)—Franchini Bros.—A. & L. Bell—F. & Toby Schell—Moore & Wilson Girls—Brower Trio.

Pittsfield (First Half)—Morin—McKee & Saffer—Amanda, Gilbert & B.—Henry Frey—Maxwell Five. (Second Half)—Stanley—Francis & Love—Payne & Douglas—Nelson & Bailey—Rubeville Follies.

Patterson (First Half)—Knowles & White—Ernesto—Phillips & Eby—Byron Bros. Band. (Second Half)—Evans & Sydney—Jazz Baby—Rise & Ward—Hurleys.

Pawtucket (First Half)—Marion Clare—Taylor & Stewart—Eleanor Pierce Co.—Markus & Booth. (Second Half)—Guy Fisher—Berry & Bouni—Billy McDermott—Billy Miller Co.

Reading (First Half)—Arthur Davide—McLane Gates & Co.—Broadway Four—Winter Garden Girls. (Second Half)—Chas. Edneberry—Lowe, Evans & Stella—Sully & Thornton—"Pity Sakes."

Scradsburg (First Half)—Baby Gladys—Hector & Dena—Howell & Grear—Pauline & Francis. (Second Half)—May & May—Arthur & Keith—Corinne Arbuckle—John & Nellie Olms.

Shenandoah (First Half)—Tappan & Armstrong—Homer Romaine—Langford & Fredericks—Clifford Wayne Three. (Second Half)—Princess Nal Tai—"Corner Store"—Peck & McTye—Stevens & Lovejoy.

Schenectady (First Half)—Chief Little Elk—Daniels & Walters—Ames & Winthrop—Calvert & Shayne—Lee Stafford DeRosa. (Second Half)—Wilfred DeBois—Billy Smith—Farrell Taylor—F. & M. Dale—The Bracks.

SYRACUSE.

Temple (First Half)—Wilfred DeBois—Billy Smith—Evans & Wilson—"Love Note"—Evans & Miller—The Bracks. (Second Half)—McRae & LaPort—Burke & Betty—Chief Little Elk—Daniels & Walters—Shiriner & Fitzsimmons—Nayons Birds.

Scranton (First Half)—Ross & Mattie—Linn Uno Wesley—Harry Puck—Whirl of Variety. (Second Half)—Henry & Bradley—Crumbley & Brown—Himber & Patterson—Foster & Seamon—Sweet Sixteen.

Toledo (First Half)—Three Martells—Francis & Hums—Salon Singers—Parker Three—Brindimour. (Second Half)—Williams & Pierce—Cortez Sisters—Van & Carrie Avery—Morrison, Nash & Williams—Santry & Norton.

Troy (First Half)—Ledy & Ledy—F. & M. Dale—Hugh Herbert Co.—Hubert Carlson—Mildred Holliday & Co. (Second Half)—Royal Sydneys—A. & L. Wilson—Reeman & Grace—Rome & Gaut—"The Love Note."

Toronto—Patterson Three—Miller, Hofman & Sharp—Hal Springfield—Jarvis & Boyle—Mildred Harris.

Wilkes-Barre (First Half)—Henry & Bradley—Crumbley & Brown—Himber & Patterson—Foster & Seamon—"Sweet Sixteen." (Second Half)—Ross & Mattie—Linn & Uno Wesley—Harry Puck—"Whirl of Variety."

PANTAGES CIRCUIT

WINNIPEG.

Pantages—Nora Jane & Co.—Schwartz & Clifford—Herbert Denton & Co.—Ted Dover—Little Cinderella.

EDMONTON.

Pantages—Norvellos—Stuart & Wood—Howard & Fields Mins.—Gold & Burt—Jarrow—Clark's Hawaiians.

CALGARY.

Pantages—Brosius & Brown—Taylor & Francis—Barney Williams & Co.—Ward Bros.—Anna Maybell & Jazz Band.

GREAT FALLS AND HELENA.

Pantages—Little Cafe—Klass & Termini—Sheldon Haslan Co.—Jim Reynolds—Davis McCoy—Kremka Brothers.

BUTTE.

Pantages—Bell & Gray—Usher Quartette—Sol. Burns—Vera Bent and Synopated Steppers—Harris & Manion—Gautier's Tricklayers.

SPOKANE.

Pantages—Alaska Duo—Noodles Fagan & Co.—Jean Barrios—DeMichele Bros.—Thirty Pink Toes.

SEATTLE.

Pantages—Schepps Circus—Fargo & Richards—Jim Reynolds—Josephine Davis—Dobbs, Clark & Dare—Kremkin & Moscow.

VANCOUVER.

Pantages—Aeroplane Girls—Brown & Jackson—Agnes Kayne—Leonard & Anderson—Carl McCullough—Sub E.T.

VICTORIA.

Pantages—Ed & May Ernie—Prince & Bell—Somewhere in France—Jack Reddy—Harvey, Henry & Grayce—McKay's Scotch Revue.

TACOMA.

Pantages—Mizuna Japs—Louise Gilbert—Fred & Katherine Weber—Jan Rubini & Co.—Pearson, Newport & Pearson—Gautier's Toy Shop.

PORTLAND.

Pantages—Degnon & Clifton—Manning & Lee—Beriere & King—Coakley Dunleavy & Co.—Alice Manning—Odiva.

TRAVELING.

Pantages—Flying Weavers—Challis & Lumbert—Maggie Le Claire & Co.—Senator Murphy—Doree's Celebrities.

SAN FRANCISCO.

Winchell & Green—Dianna Bonnar—Heart of Annie Wood—Harry Van Fossen—Three Melvins—Footlight Revue.

OAKLAND.

Pantages—Simpson & Dean—Rose Valysa—Arthur DeVoy & Co.—Adonis & Dog—Baill & Allen—Haberdashery.

SALT LAKE CITY.

Pantages—Mabel Harper & Co.—Lohoe & Sterling—Thunder Mountain—Harry & Leighton—Broadway Echoes.

LOS ANGELES.

Pantages—Upside-down Milletes—Del A Phone—Seven Bell Tones—Jennings & Mack—Early & Laight—Riding Lloyds.

SAN DIEGO.

Pantages—Fashions De Vogue—Miller & Capman—Pipifax & Paulo—Weaver & Weaver—Oh That Melody.

LONG BEACH.

Pantages—Howard & Helen Savage—Rucker & Winifred—Laurie Ordway—Prince & Laurie—Four Danubes—You'd Be Surprised.

ODGEN.

Pantages—Carlitta & Lewis—Abrahams & Johns—Willie Holt Wakefield—Nevins & Gordon—Walters & Walters—His Taking Way.

DENVER.

Pantages—Nelson's Katland—Alexander & Mack—Harry Gerrard & Co.—Walzer & Dyer—Lonnie Nace—Japanese Revue.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Juggling Ferrier—Irene Francis—Howard & Lewis—Beatrice Morrell—Mason & Fletcher—John G. Sparks—Halligan & O'Rourke—Freehand Bros. (Last Half)—2 Madcaps—The Royces—Leo Zarrell Duo—Gene & Menetti—Maude Hackett—Canfield & Ruben—Paul & Pauline.

Victoria (First Half)—Skating Morrells—Gertrude George & Co.—Marietta Graig & Co.—Canfield & Ruben—Leo Zarrell & Co. (Last Half)—Montambo & Nap—Nora Allen & Co.—Pisano & Bingham—Meyers & Hanford.

Lincoln Sq. (First Half)—Paul & Pauline—Alf. Ripon—Geo. Randall—Lazar & Dale—9 Mischief Makers. (Last Half)—Louise & Mitchell—Harmon & Harmon—Maletta Boncini—De Witt & Robinson—Mons Adolphus.

Greeley Sq. (First Half)—Louise & Mitchell—Case & Collins—Zardo & Hall—Pisano & Bingham—Browning & Davis—Walter Mantley & Co. (Last Half)—Skating Morrells—La Rose & Adams—Geo. Randall & Co.—Millard & Marlin—Lazar & Dale—2 Jacks.

Delancey St. (First Half)—Jack Hanley—The Royces—Nora Allen—6 Imps & Girl. (Last Half)—Helen Miller—Case & Collins—La Temple & Co.—Welsh & Green—Walther Manthey & Co.

National (First Half)—Harlequin Trio—Bill & Irene Telsak—La Temple & Co.—Bryant & Stewart—6 Petrovas. (Last Half)—Gertrude George—O'Neill & Fields—Kelsa Bros.

Orpheum (First Half)—Frank Cotter—La Rose & Adams—Millard & Marlin—Welsh & Green. (Last Half)—Santosa—Mabel & Johnny Dove—Welcome Home—Tom Mahoney—6 Imps & Girl.

Boulevard (First Half)—2 Madcaps—Harmon & Harmon—Maletta Boncini—O'Neill & Fields—Kelsa Bros. (Last Half)—Jack Hanley—Bill & Irene Telsak—4 Ushers—Boris Fridkin Troupe.

Ave. B (First Half)—Thames Bros.—Stewart & Olive—Hoyt, Harris & Winters—French Refugees—Jimmy Lyons. (Last Half)—Morrison & Hart—Davis S. Hall & Co.—Grace DeWinters—5 Petrovas.

BROOKLYN, N. Y.

Metropolitan (First Half)—2 Jacks—Stanley & Lee—Billy Schoen—Boris Fridkin Troupe. (Last Half)—Frank Cotter—Murphy, Morrissey & DeVore—John G. Sparks—Browning &

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Please report for rehearsals at Roseland Dancing Hall, corner Broadway and 51st St., New York, Monday, July 19th, at 10 A. M.

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SINAI

OF SINAI AND MARTINI, SPECIAL FEATURE VIOLINIST WITH BILLY WATSON'S "PARISIAN WHIRL," SEASON 1920-21. THANKS TO OTHER MANAGERS FOR KIND OFFERS. PERSONAL DIRECTION GEORGE KING AND HARRY BESTRY

JOHN R. GORDON & CO.

CHISHOLM & BREEN

HER CAVE MAN

By JES. L. BROWNING
Direction—IRVING COOPER

BRADY AND PARTNER FALL OUT

E. Clarence Jones, the banker, who owns a half interest in the Playhouse by virtue of the fact that he owns fifty per cent of the stock of the New Netherland Theatre Company, the corporation in which the nominal ownership is vested, has petitioned the Supreme Court to dissolve the corporation. In his application, filed last week, Jones asks that a permanent receiver be appointed with power to sell the property upon the dissolution of the corporation and that, after paying off a mortgage amounting to \$200,000, the surplus, if any, be divided equally between himself and William A. Brady, who owns the remaining fifty per cent of the stock of the New Netherland Theatre Company.

Jones, in an affidavit in support of his application sets forth that his reason for seeking to dissolve the corporation is because it is impossible for him to get along with Brady. He says he has tried to sell his stock, but that nobody wants to buy it because, he alleges, "persons familiar with the business methods of Mr. Brady are unwilling to purchase stock in a corporation of which he is president and executive officer."

Justice Davis has appointed John J. Farrell as referee and, in addition, has signed an order requiring all persons interested to show cause before the referee on August 19 why the corporation should not be dissolved.

The banker claims that, as a result of Brady's lack of interest in the Playhouse, The New Netherland Corporation, which made money the first few years following its organization, has been losing money during the last few years.

The Playhouse property was bought by the Brady-Jones corporation more than ten years ago from Kuhn, Loeb and Company, the bankers. The Title Guarantee and Trust Company holds a \$250,000 first mortgage on which, it is set forth in the papers, \$50,000 has thus far been paid by the New Netherland Corporation. The unpaid balance on the mortgage, including interest at the rate of 6 per cent per annum, is due May 25, 1921. Jones claims that it will be difficult to renew the mortgage next May by reason of the tightness of the money market.

Brady and Jones organized the New Netherland Corporation June 15, 1909, with a capitalization of \$100,000 divided among 1,000 shares of \$100 par value each. Brady took 500 shares, Jones took 495 shares and the remaining five Jones were placed in the name of Walter H. Woodward, of 1169 Dean street, Brooklyn. The certificate of incorporation provides for four directors each.

The following persons are the corporation's present officers and directors: William A. Brady, president; George C. Dougherty, Brady's brother-in-law, vice-president; Charles F. Gehrman, secretary, and Henry G. Dowsett, treasurer. The latter two are Jones men.

In June, 1910, Brady and Jones each contributed \$50,000 and received fifty per cent of the stock. Then, in November, 1910, the Playhouse corporation leased the theatre from the New Netherland corporation for a term of ten years at a yearly rental of \$40,000, the lessor also agreeing to certain other yearly expenses connected with the property. The officers and directors of the Playhouse corporation are William A. Brady, president, A. O. Brown, secretary and treasurer, Charles F. Gehrman and George C. Dougherty.

Incidentally, the A. O. Brown mentioned is the former stock broker who was head of the well known stock exchange house which bore his name and which failed some years ago. He is a member of the Lambs Club, where he is chairman of the house committee.

The lease now held by the Playhouse corporation expires next December 31. Brady personally has offered to lease the Playhouse for a term of five years beginning next January 1, at a yearly rental of \$62,000 and, in addition, he to pay the taxes and other charges. Brady's terms were satisfactory to him, Jones says, except that he wanted Brady personally eliminated from the lease. He wanted the lease executed in behalf of the lessor by its secretary and treasurer, so that Brady, as an officer and stockholder of the owner corporation, should not act as representative

or agent under the lease in attending to its enforcement. In other words, Jones does not want Brady to be virtually his own landlord and tenant at the same time, because then, Brady may not be disposed to evict the tenant (himself) should the tenant fail to pay his rent, for example.

Brady on the other hand refuses to lease the property unless he can acquire it in his own behalf.

Jones claims that Brady has used furniture and props belonging to the corporations in which Brady's wife, Grace George, appeared, and that neither he (Jones) nor the corporation had any interest in the plays in which Grace George appeared, yet the corporation lost money through these plays.

Brady's side of the case has not been presented thus far. Presumably he will interpose his defense before the referee next month.

CHI. MUSICIANS' STRIKE STILL ON

CHICAGO, Ill., July 12.—Silence in the orchestra pits still reigns supreme in the outlying vaudeville and motion picture theatres, but the managerial interests are putting up a stubborn fight and, from the latest returns, are winning their battle against the striking musicians. Two points favor the managers, the motion picture operators refuse to strike in sympathy with the musicians and the vaudeville actor continues on the job.

The managers organization has announced its intention of fighting the musicians tooth and nail and are living up to their word. They are being supported by the loop vaudeville houses, which are donating the services of those acts that can appear without an orchestra such as musical acts, piano turns, juggling and acrobatic acts. A phonograph is being used with the silent offerings.

A number of vaudevillians playing the Great Northern Hippodrome on the day shift officiated in the outlying vaudeville houses, doing two a day in these and four at the Hipp. However, there is not sufficient material to supply the demands of all the outlying houses, with the result that salaries are soaring and acts are working double shifts, receiving two separate salaries the same week.

The theatres are doing a remarkable business, regardless of the strike.

One point favors the musicians, however, and that is that they have not resorted to violence. The striking men are remaining away from the vicinity of the various theatres, awaiting the developments between their heads and the managerial forces.

All loop vaudeville and musical comedy houses have granted the musicians their demand of a fifty per cent increase. These houses are not affected.

The Film Operators' Union has absolutely refused to aid the musicians. Its men are remaining at their posts. Joseph Winkler, president of the Chicago Federation of Musicians, stated early this week that it might be quite some time before the musicians would return to their various theatres. He was highly displeased with the report that the film operators were not in sympathy with the musicians union. He declared there was perfect amity and co-operation between the two organizations.

Another report that stirred quite a bit of excitement was that the actors would strike in sympathy with the musicians, but, after careful investigation, this proved absolutely false. No one is here that could conduct an actors' strike and it will never be attempted at this time in Chicago.

SENNETT OPENING OFFICE HERE

The Mack Sennett Comedy Productions have leased offices at Room No. 302 Capitol Theatre Building, as permanent New York Headquarters, with E. M. Asher, Sennett's personal representative, in charge. It was found necessary to establish these headquarters, due to the growth of Sennett's activities.

"Married Life," Sennett's first First National production, is meeting with success all over the country, and he is now working on his second released for First National, the title of which has not yet been decided upon. This production will be released in September, after which Sennett will immediately start releasing activities with the Associated Producers, of which he is Treasurer.

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

McCONNELL SISTERS

Theatre—Riverside.
Style—Song Revue.
Time—Sixteen minutes.
Setting—Special.

Harriet and Marie McConnell, two concert singers, are making their vaudeville debut in a song revue staged by Hassard Short and, incidentally, are furnishing the two-day audiences a real thrill in the way of high-class singing.

"Trills and Frills" the offering is called, but the word "thrill" would be a fitting substitute for one of the descriptive words for the act, from the rise of the curtain to its fall, is delightful.

The act opens in one, backed by a gold transparent drop. The girls then make their appearance and, in a neat little song, tell of their previous concert experience and describe the act which is to follow. Both play the piano and furnish accompaniments for each other and their repertoire is long and varied, ranging from grand opera selections to popular songs and from high-class ballads to folk songs and old negro melodies.

The smaller of the two girls has a light coloratura soprano, well trained, and she sings with much intelligence. The other is a contralto, deep and resonant, and of a luscious quality, which extends from the lowest tones up the register to the very top. Their concerted work is remarkably good, the voices blend excellently and the contralto, whose voice could easily overshadow the soprano, sings with fine repression and makes the duets charming.

Fine scenic effects enhance the singing and are used with good judgment in several of the songs. One utilized during the singing of the "Apple Blossom Time" number is particularly beautiful. During the rendition of the chorus, the lights before the curtain are dimmed and, through the golden drop, a beautiful apple orchard, in full bloom, is seen. Among the branches, the soprano is seen and, to the picture, is added the fine rendition of the chorus.

A "Butterfly" number is beautifully staged, costumed and sung, but the old ballad rendered by the contralto and the duet arrangement of "Old Virginia" seemed to suit the Monday afternoon audience best.

The act ended with the chorus of the popular number "Peggy," rendered as a duet. Both of the girls are fine singers, the contralto in particular. Last season she was the soloist with the Minneapolis Symphony Orchestra, is wonderfully gifted vocally and combines, with her fine voice, artistic singing ability of a high order. W. V.

ROY AND FRANCIS

Theatre—Jefferson.
Style—Singing.
Time—Twelve minutes.
Setting—One.

The pair in this act walk on stage attired in masquerade costumes, the man a la Pagliacci. There is some talk incidental to a ball, during which the man remarks that he sang the Caruso role at the mask, and the girl replies that she did not hear him and asks him to repeat, which he does, displaying a pleasing voice. The girl follows with a solo, after some more incidental talk, and during her solo the man changes to a neat Summer outfit of mixed colors. Several high-class and popular selections follow, with some patter betwixt to break the monotony of the singing.

The girl's voice is pleasing but ordinary and the man's voice, while better, is nothing exceptional. They use their vocal equipment well and have put their offering together nicely. It is the usual number two spot act, with all the trimmings. They make a good appearance and will find the going rather smooth. S. K.

BURNS AND KISSEN CO.

Theatre—Greenpoint.
Style—Comedy quartette.
Time—Twenty minutes.
Setting—Four, kitchen.

Burns and Kissen, aided by two other men, are presenting a combination of the old Avon Comedy Four act "A Hungarian Rhapsody," and their own former offering. The setting, that of a kitchen, is the same used by the Avon Four, and the picture scene is also utilized. When reviewed, mention was made of the "doctor scene" but it was not used. After the picture bit, which called for an encore, they did their well-known "imitation" bit, a feature of their old act.

Burns and Kissen and their partners, should have little trouble in repeating the success scored by the Avon Comedy Four, although, to be candid, they don't measure up to the other boys in the first part of the act. When they get down to the imitations part, they were uproarious. In the first part, however, they could improve a great deal.

Burns worked hard to put the comedy over and succeeds, but so much of the act is known to audiences that the results were not what they should have been. They are doing something that someone else did and that something is already a well-known standard. Therefore, it detracts from their work. S. K.

HILDA CARLING

Theatre—Palace.
Style—Dancing.
Time—Twenty minutes.
Setting—Special, in one and three.

To the strains of Mendelssohn's "Spring Song," a special drop was shown disclosing a number of "Coryphees" lying on the ground in a woods. The girls, who were shapely, then did a series of steps on their toes and, for a finale, formed a circle and, by bending backward at the waist until their faces were in a horizontal position, gave the appearance of a white flower. Falling separately, as the drop came down, they gave the impression of falling petals. This last effect was good, but the dance seemed slow for an opening.

Hilda Carling then did an Egyptian dance, with a scene showing an Egyptian arch and the pyramids in the distance. Miss Carling had a costume of black and silver and, with a head-dress and bare legs, made an imposing picture.

Before a drop of orange with a border of black, the girls, attired in black ballet skirts, trimmed with rosebuds, then did a dance that just got over fairly. Miss Carling afterward returned in an airy costume and danced to the music of Kreisler's "Frühlingsleid" with much grace.

Several of the girls then re-entered, some with finger cymbals and others with other cymbals and tambourines, and did a number of figures and steps, after which Miss Carling returned and danced a wild Bacchanalian revel.

The scenery and effects were interesting the dancers, and especially Miss Carling, good. H. W. M.

Lights Club Show

(Continued from Page 10)

that the management was afraid that if Robey knew Errol was a comedian he would have quit, so they told him Errol was a baritone singer. He wasn't allowed to rehearse in the theatre at all but had to go over his scenes in a small room. He never met the company and didn't know what the show was all about.

A few days before the opening he was told that he had to sing a duet with Robey and was given the lyric to study. He thought it would be a good idea to go over the thing once at the dress rehearsal at least, and said so. He was then taken to the theatre and kept in a dressing room until needed.

Finally the time came for the duet. Robey told him where to stand and said that he would sing the song and that during the chorus Errol could do whatever he wanted. At the performance, Errol hadn't the slightest idea what to do until he noticed a runaway and, after doing a few falls that he used to do in burlesque, started down the runway and decided that he had better keep on rather than go back on stage, where they were waiting to mob him. The audience was so busy watching him, he said, that it paid no attention to Robey and he just about ruined him.

The "straight" man in the show was Robey's bedfellow, said Errol, and he would frequently forget all about the lines and ad lib, his favorite remark to Errol being "Are you still playing here?"

Quite a number of humorous incidents were related, one regarding the meeting of an Englishman by Errol at the Eccentric Club. In the show, Errol had a scene where he asked the butler "How's all the folks?" and, before any reply could be made said, "That's fine."

The Englishman criticised this, saying "One doesn't talk to one's butler. But I'll

waive that, though, when you ask him a question and tell him something else before you give him time to answer, it's so damn misleading."

Errol concluded by telling how this same Englishman annoyed the members of the club with jokes of rare vintage and, upon one occasion, when an especially old one was told with no laugh from the legitimate actor, the Englishman asked whether the actor had heard it before.

"My boy," replied the legit, "they gave that the raspberry in the smoking room of the ark."

George McKay was then announced and called for "Miss" Puck. Harry then went to the piano and played "Where the River Shannon Flows," and George tried to sing it. Jim Morton then took a front seat, pennies in bunches were thrown, the lights switched off and McKay switched off to "Asleep in the Deep." The ringing of the fire gong spoiled some of George's low tones and it would be only fair to say that in the closing position, although he held them in, he was a flop.

INTEREST IN TOURNAMENT

Much interest is being manifested in the N. V. A. Golf Tournament, and a number of cups have been donated as prizes by different managers, including Martin Beck, Frank Vincent, Mort Singer, Marcus Loew, Wm. Fox, B. S. Moss and E. F. Albee.

As yet, the course has not been definitely decided upon. The Percy Williams golf course at East Islip was under consideration, but, if an eighteen hole course can be secured at either Haworth or Belle-claire, the tournament will be played at one of these places.

The spirit of rivalry will, no doubt, be keen between actors and managers, and the finals for the prizes will probably be played by the managers on one side and the actors on the other.

SCENIC ARTIST WANTED

To Paint at Lakemont Park, Altoona, Pa.

Right in the woods, midst the Mountains of Central Pa. Good paint room on the ground floor where it is always cool. Six or eight weeks' work. Write or wire stating all particulars. Address CHAS. H. ROSSKAM, Mgr. Chicago Stock Co., Altoona, Pa.

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Dramatic People. Also man for props and small parts. Rehearsals begin August 9th. Address (letter only) HARDEN KLARK, Bucksport, Maine.

Wanted—A Repertoire Company

Already organized. I have a brand new Tent Theatre. Know good territory. Will pay certainty or percentage. Address C. W. PARK, SR., Wilmington, Delaware, week July 12; Chester, Pa., Week July 21.

Wanted for Musical Comedy Stock—A-No. 1 Script Producer

No Hokum, No Bits. Prefer wife doing Soubrette; 2 Specialty Teams; Man for parts tenor and baritone, wife for chorus. Send photos, weight and height. Shows a day. 2 Bills a week. 10 weeks in each town.

Write Jack Crawford, Manager, BON TON REVUE, Hotel Millard, Omaha, Neb.

CHORUS GIRLS WANTED FOR

ABE REYNOLDS REVUE

No Limit to Salary for Good Girls

No Half Salaries—Everything Furnished. Apply to Max Spiegel Room 313, Strand Theatre Building, Broadway and 47th St., New York City

BRYANT WASHBURN SAILS

Bryant Washburn, who with his wife, sailed for Europe last Saturday, announced his plans a few days before his departure. After travelling around Europe for about five weeks, he and Mrs. Washburn will make the first picture for the Bryant Washburn Producing Company entitled "The Road to London," by David Skaats Foster.

All of the scenes will be made in London, with an English cast. Four pictures a year will then be made by the company and Washburn said he will not talk distribution until each picture is made and ready for release. He is also going to make the pictures according to ideas of his own which he has entertained for some time.

LAEMMLE LEAVES FOR EUROPE

Carl Laemmle, president of Universal, accompanied by his family, Louis Laemmle, Julius Bernheim, and H. H. Zehner, his secretary, left last Thursday for a three months' trip to Europe, aboard the Olympic.

BRADY GETS STUDIO SPACE

William A. Brady has secured studio accommodation at the Peerless Studio, Fort Lee, and, in association with Travers Vale, has started making big special features. His first production is a screen adaptation of the melodrama "Life," which will be released in September. He will follow this up with "The Man Who Came Back."

STANLEYS TO OPEN N. Y. OFFICE

The Stanley Corporation of America, moving picture theatre operators, are to open a New York office at the Broadway Theatre Building shortly, with Arthur McHugh as the probable New York representative.

GENE MULLIN TO DIRECT

LOS ANGELES, July 7.—Eugene Mullin, former head of the Goldwyn scenario department, left for New York Monday morning, where he will complete his technical staff before leaving for Europe to direct the Bryant Washburn picture which will be made over there.

LOUISE LOVELY TO STAR

William Fox is to star Louise Lovely in a series of pictures to be known as Louise Lovely Productions, the first to be made under the direction of James Hegan.

BATTLE OVER "BABIE MARIE"

LOS ANGELES, Cal., July 10.—A legal battle is being waged by Leon Osborne and his wife, parents of "Babie Marie" Osborne, child film star, whose custody is sought by both parents. The big bone of contention is "Baby Marie's" salary, which each seeks to control.

GOLDWYN HAS 60 SPECIALS

An announcement of its plans for the year, made last week by Goldwyn Pictures, gives in detail the most pretentious program of production and distributing the company has as yet attempted. It will, during the coming year, not only continue its Great Authors Alliance and release a series of specials, including Betty Compson starring vehicles, but also issue sixty unit productions for unit distribution in this country and England.

Among the features will be the following: "The Penalty" with Lon Chaney, Pauline Frederick in "Madame X," Mary Roberts Rinehart's "It's a Great Life," Madge Kennedy in "The Girl With the Jazz Heart," Jack Pickford in "The Man Who Had Everything," a picturization of "Officer 666" with Tom Moore; "The Branding Iron," a Barker special; "What Happened to Rossa," with Mabel Normand; "Earthbound," a Basil King special; "The North Wind's Malice," by Rex Beach; "Milestones," Will Rogers in "Old Hutch," Hobart Bosworth in "Mister MacNair," Jack Pickford in a George Ade picture, "Just Out of College," Maximilian Foster's "The Trap," as picturized in "The Highest Bidder," with Madge Kennedy as the star.

HART SUED BY READ

LOS ANGELES, Cal., July 10.—W. S. Hart is being sued by J. Parke Read for \$64,300 which, he claims, is due him for services rendered. The trial is to be by jury.

TO MAKE ITALIAN FILMS

A new picture concern, international in scope, has been formed. It is known as Ansonia Pictures and will produce pictures dealing with Italian life, by Italian authors. F. Marion Crawford, an American author who spent most of his time in Italy, has been chosen as the first of the authors whose works will be filmed. The officers of the company, which, besides manufacturing films, will import Italian product for exploitation here, are America Serrao, president; Eltinge F. Warner, vice-president; T. B. M. Terhune, secretary; and Conrad Milliken, treasurer.

TO FILM CONNOR STORIES

Dominion Films Inc. is to make a series of six pictures from stories by Ralph Connor. Henry McRea will supervise them. Each picture, an outdoor feature, is to be filmed in the actual locale of the story.

The stories are "Cameron of the Royal Mounted," "The Foreigner," "The Patrol of the Sun Dance Trail," "The Man from Glengarry," "The Sky Pilot," and "The Prospector."

FILM FLASHES

(Continued from Page 28)

Dorothy Gish is to make three more pictures for Famous Players-Lasky before her contract expires.

Edward C. Ryan Film Corporation, incorporated at \$500,000, has been formed in Dover, Del., by M. C. Kelly and R. L. Mackay.

Earl W. Hammons returned to this country from a tour of Educational's English offices, last week. He is to go on a tour of the Educational offices in this country.

Anna Q. Nilsson is to appear in a picture called "The Idols" made by R. A. Walsh.

Hyman Winick is to sail for England on August 4 aboard the Olympic. He goes in the interests of Western Import Company.

Al. Tuchman, formerly with Universal, has joined First National Pictures as purchasing agent.

Minter-United Pictures has taken over the Detroit Michigan branch of Equity Pic-

tures and will handle all of the Equity contracts.

Louis Levin, representing Fox Pictures, is making a six weeks' tour of the Fox Western and Southern exchanges.

The Warner Brothers have issued a denial at Los Angeles of the fact that E. S. Bradley has signed Al St. John, saying that they have a contract which runs for four years more and that his comedies are contracted for by ninety per cent of the First National Exchanges throughout the country.

Arthur J. Clements and L. M. Williams have bought the Palace, at Bristol, Ct., for \$65,000.

Dorothy Devore has been loaned to Charles Ray for a part in "Forty-five Minutes from Broadway."

Ruth Langston is playing a prominent part in the cast supporting Charles Hutchinson, in "The Double Adventure," the Pathe vehicle now in production at the Brunton studios.

David E. Epstein has been made head of the serial and short reel scenario department at Universal City, succeeding Hope Loring, who recently resigned.

Cecil De Mille's next production will be "The Other Wife," from the story by Jeanie MacPherson, with Ann Forrest and Forrest Stanley in the leading roles.

Famous Players has designated the week of September 5 as the third annual National Paramount Week.

Sam Dembow, Jr., assistant general sales manager, left on a tour of Fox exchanges in the South and West last week, accompanied by Ross Whitlock, as special representative.

"Mel" Kann and Philip Kamm have taken over the motion picture department of the New York Theatrical Exchange, and have opened offices at 235 W. Forty-ninth street.

The Constance Talmadge production which will be distributed by First National and which will follow "Good References" will be entitled "Dangerous Business," instead of "The Human Chess Board," as originally announced.

C. A. "Doc" Willatt has been elected vice-president of the National Film Corporation.

C. A. Meade, sales manager for C. B. Price Company left last week for a tour of exchanges, starting at Boston.

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LOLETTA ARMAND

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DIRECTION ROEHM AND RICHARDS

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TO PRODUCE TIDDLE DE WINKS

Thomas A. Brady is exchange manager for Associated Producers in Buffalo.

Marshall Nellen will handle the megaphone for the production of "Twin Beds" in which the De Havens will appear.

"The Forbidden Thing" will be the first Allen Dwan Associated Producers picture. King Baggott and James Kirkwood will be in it.

Edith Roberts has completed her Universal starring contract and is no longer with the firm.

The first three episodes of "Thunderbolt Jack," a serial featuring Jack Hoxie and made by Ben Wilson, are on their way to New York, accompanied by the latter.

Bert Cann, cameraman, has been signed under a long term contract by Thos. H. Ince.

Rex Ingram is to film "The Four Horsemen of the Apocalypse," with Alice Terry, Rudolph Valentino, Stuart Holmes, Nigel DeBrullier, Brindley Shaw and Frank Losee in the cast.

Rosemary Theby is playing the leading feminine role opposite H. B. Warner in "Going Straight" for Hampton.

Harry Carey has finished a Universal picture called "Fighting Job."

Carmel Myers is to be seen shortly in a new picture called "The Orchid" specially purchased for her by Universal.

George Hamilton is to make a series of two-reel comedy pictures, featuring Ollie Mack.

William J. Scully has been made a full-fledged director by Myron Selznick, his work being a Herbert Kaufman weekly.

Martha Yord has been engaged to write a feature for Clara Kimball Young.

Harry N. Northrup has been engaged by Louis B. Mayer to play with Anita Stewart in "Sowing the Wind."

Dr. Arthur Jarvis will play the "heavy" in "The Adorable Savage," by Edith Roberts, now being filmed at Universal City.

Basil King has written "The Ultimate Aim," to be screened in behalf of the Anglo-American University League.

Madge Tyrone is now a member of the Louis B. Mayer scenario staff, working on the First National offerings of both Anita Stewart and Mildred Harris Chaplin.

For Harry Carey's next feature, Universal has secured "Sundown Slim," by Herbert H. Knibbs.

Stuart Holmes has been engaged by Metro to play one of the roles in "Body and Soul."

Tom J. Geraghty has finished the continuity of "You Never Can Tell," to be Bebe Daniels' first starring vehicle for Reelart.

"Whispering Devils" has been secured by the Interocean Film Company; Conway Tearle appears in the leading role.

Paul Gray, formerly with the Select exploitation force, is now at the Brooklyn Strand.

Richards and Flynn have bought a series of twelve Essanay features at Kansas City, in which Eugene O'Brien, Bryant Washburn and others will be starred.

Wally Van, J. Gordon Cooper and Al Hall have arrived in New York from Los Angeles and have announced that the Benny Leonard film "The Evil Eye," has been completed.

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CO., FRANK WILCOX & CO., ROSS WYSE &
CO., ANDERSON & YVEL.

Georgia Hopkins will produce and star in "Bachelor Apartments," now being edited by Joseph Farnum and which will be released through Arrow.

Dolores Cassinelli is being sued for \$10,000 damages, growing out of an automobile accident in which her car ran over a woman.

Alice Herald Lindsay, star of the film play, "Soldiers of Fortune," arrived from Europe on the Philadelphia early this week. She spent six weeks with her mother in London.

Jack Selig, formerly with the Selig Company in Chicago, now treasurer of the Kosnik Film Company, will arrive in New York this week in the interests of that concern.

Seena Owen, now visiting at her home in Seattle, is due to arrive in New York soon and will then return home via Texas.

Ora Carew will join the Lasky forces in William De Mille productions for Paramount, her first picture to be "His Friend and His Wife," as soon as she has completed "Beyond the Cross Roads," the Clermont picture in which she is now starring.

Albert Shelby De Vinto has begun work upon the third Metro-Jack London feature, "The Star Rover," in which Mitchell Lewis and Courtney Foote will play important roles. The picture will be produced under the supervision of C. E. Shurtleff.

Eugene Palette arrived in New York last week from the Metro's West Coast studio to begin work on a film version of Eugene Walter's "Fine Feathers."

Edmund Lowe will leave town next week for the Metro West Coast studios to begin work on "Some One in the House."

Hulbert Footner, writer of stories of the Canadian Northwest, arrived last week at Metro's West Coast studios, where he will remain during the term of his contract with the producing company.

Flora Finch, who starred some years ago with John Bunny, after three years of retirement, has come back to the pictures as a member of the cast built up by Edward Hemmer, president of the Hemmer Superior Productions Company, Inc., who is now working on the original production of the new organization.

Chet Whitney is now at work in the Mamaroneck Studios on a new picture bearing the tentative title of "Coincidence," in which Bobby Harron will be starred with June Walker as the leading woman.

Bertha Wood has been added to the cast of "Abraham Lincoln."

Percival Wilde, playwright, was last week married to Nadie Marckres, non-professional.

Rennold Wolf, dramatic critic of the Morning Telegraph, has left his post for several months vacation, part of which will be spent in London. He will resume his duties about September 1.

Robert A. Wagner, formerly with A. H. Woods, and Bernard P. Arons have gone into the publicity business and have opened an office in the Argus Building, No. 17 W. Forty-second street.

George Randolph Chester has created a new character series called "Wallingford's Son," to be made into pictures by Vitagraph.

Ethel Clayton arrived in town last week from the coast. She will sail for London July 15 to make a picture there and will return to this country about October 1.

Nazimova has completed work on her new feature production, "Billions," to be released by Metro shortly.

Viola Dana has begun work on a new Metro picture called "Blackmail."

F. Scott Fitzgerald and Arthur Stringer have been added to the Metro staff of authors.

Famous Players will use illustrated titles in all of its productions to be used in the East.

Tsuru Aoki has returned to Los Angeles from Japan and will shortly announce an affiliation with a large producing company.

Howard Thurston, the magician, has organized the Thurston Pictures, Inc., and will begin operations at the Hal Benedict Studios at College Point.

Samuel Goldwyn is expected back in New York July 12.

Louise Huff has been engaged by Metro to appear in "Fine Feathers," to be made under the personal direction of Maxwell Karger.

E. S. Bradley is planning a Wallace Beery production, with Beery to play the lead and also direct the production.

Jimmie Harrison will shortly leave Christie Comedies and again appear in dramatic subjects.

Phillip Van Loan will, on July 12, start to work on the direction of two Wistaria productions.

William P. S. Earl, Selznick director, has just completed Edward Gouling's "A Daughter's Paradise," featuring Louise Huff.

Thomas Kilfoil, formerly traveling director of Famous Players, has been promoted to special representative.

The Climax Film Corporation has bought the distributing rights to the Muriel Ostriche comedies in New York and Northern New Jersey.

Gilbert Warrento, cameraman, has left International and has been engaged by Famous Players.

Max Linder, the French comedian, has begun work on the first of several five reel comedies which he came to this country to make.

"The Star Rover," instead of "God of His Fathers," will be the next Jack London production for Metro.

Sam Debow, Jr., will begin the annual tour of Fox sales department heads to the various branch offices. The assistant general sales manager will start on his tour in the South and West on July 8.

Louis M. Jerkowski, in the future, will be known as Louis M. Jerome and will try out his new name in the insurance business.

Noel Tearle, a cousin of Conway and Godfrey Tearle, has been engaged by William Fox to play the leading male role in a production now being staged by Harry Millarde at the Fox studios. This is his first adventure with the camera, his efforts, hitherto, having been confined to the stage.

William J. Scully, formerly assistant director at the Selznick Studios, has been promoted to a directorship by Myron Selznick.

Owen Moore's latest vehicle, "The Poor Sinner," has just been completed by Victor Heerman.

"Darling Mine," the forthcoming production in which Olive Thomas is starred, is nearing completion. Prominent in the cast are Barney Sherry, Betty Schade, Colin Kenny, Richard Tucker, Margaret McQuade, Walt Whitman, Andrew Arbuckle and Mrs. George Hernandez.

Stuart Holmes has been engaged by Metro for a role in their new feature, "Body and Soul." Alice Lake will head the cast and Hayden Talbot will arrange the film version. Dallas Fitzgerald will direct the production.

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(Continued from Page 4)

Section 6. Each regular member in good standing and not in arrears for dues or other moneys owing to the Association shall be entitled to cast one vote for each officer and member of the Council voted on and a majority of votes so cast shall be necessary for a choice. Provision shall be made in the By-Laws so that members shall have notice of nominations and opportunity of voting for candidates without being present in person.

Section 7. The Council shall have power to delegate all or any powers of management and control of the affairs, funds and property of the Association to an Executive Committee, elected unless it shall be otherwise unanimously decided upon and composed of no less than five persons and which shall hold office and have the powers and duties conferred upon it by the Council.

Section 8. At least twenty days before the annual meeting, the Executive Committee, if there be one, otherwise the Council, shall appoint a Nominating Committee, which shall make nominations for the officers and Council. Other nominations may be made in writing and delivered to the Secretary at least twenty days before the annual meeting by fifteen members. Members may vote for any person though not nominated. Members within the United States shall receive written notice of, all nominations made by the Nominating Committee or filed with the Secretary.

Section 9. Absence of any officer or Council member from any meeting of the Council shall constitute and be equivalent to resignation from office; such resignation to be accepted or not, or to be considered temporary or permanent, according to the discretion of the Council. The Council shall have power to elect substitute officers or Council members to act either temporarily or until the next annual meeting.

ARTICLE III—GOVERNMENT

As Proposed for Amendment

Section 1. The general management, direction and control of the affairs, funds and property of the Association and the determination of the relations and obligations of members of the Association to its members, except as they are controlled by the Constitution and By-Laws, shall be vested in its Council of the Actors' Equity Association.

Section 2. Officers and members of the Executive Committee shall be elected at the annual meeting of the Association by the members thereof, either by vote cast at said meeting or by vote sent by mail. The Chairman of the Executive Committee shall have a seat on the Council. Members of the Council shall be elected by the special members of this Association from among the membership at a meeting to be held at such time as the Council may designate but within one month after the annual meeting of the Actors' Equity Association. Officers shall, unless otherwise specified, hold office for one year, or until their successors are chosen and qualified.

Section 3. The officers of the Association shall be the Chairman of the Executive Committee and the Recording Secretary and Treasurer shall be appointed by the

Council. Officers shall all be ex-officio members of committees.

Section 4. Members of the Council shall be divided into classes and hold office for the same period as the members of the Council of the Actors' Equity Association.

Section 5. Members of the Executive Committee shall be divided in three classes of seven each; each class, excepting those elected at the first election, holding office for three years, except as may otherwise be provided by the By-Laws.

Section 6. Each regular member in good standing and not in arrears for dues or other moneys owing to the Association shall be entitled to cast one vote for each officer and member of the Executive Committee voted on and a majority of the votes so cast shall be necessary for a choice. Provision shall be made in the By-Laws so that members to whom mail may be delivered in seven days from date of mailing shall have notice of nomination and opportunity for voting for candidates without being present in person, if they so desire.

Section 7. The Executive Committee, in addition to the powers and duties conferred upon it by the Constitution and By-Laws, shall have such additional powers and duties as the Council shall, from time to time, decide.

Section 8. At least twenty days before the annual meeting, the Executive Committee shall appoint a Nominating Committee which shall make nominations for officers and members of the Executive Committee, said Nominating Committee to consist of nine members, only three of whom shall have seats on the Executive Committee. Other nominations may be made in writing and delivered to the Secretary at least twenty days before the annual meeting by fifteen members. Members may vote for any person though not nominated.

Section 9. Absence of any officer or executive from any meeting of the Executive Committee shall constitute and be equivalent to resignation from office; such resignation to be accepted or not, or to be considered temporary or permanent according to the discretion of the Executive Committee which shall have power to elect and substitute officers or members of the committee to act either temporarily or until the next annual meeting.

ARTICLE IV—ANNUAL MEETING

Present Constitution

Section 1. The annual meeting of the Association shall be held on the last Monday in May, at the principal office of the Association in the Borough of Manhattan, at 3 o'clock in the afternoon. Notice of the time and place thereof, together with nominations for office, shall be sent to each member of the Association by the Corresponding Secretary at least two weeks prior to such meeting, or at the option of the Council notice shall be given in such manner as it may direct.

Section 2. At all meetings of the Association at which elections are held, the presiding officer shall appoint three members present, in person to act as Proxy

Committee and as inspectors and tellers for the meeting, whose duties it shall be to canvass the votes cast at the meeting.

Section 3. Special meetings shall be called by the Corresponding Secretary at the written request of seven members of the Council, or twenty members of the Association and like notice, as above, at such meeting.

ARTICLE IV—ANNUAL MEETING

As Proposed for Amendment

Section 1. The annual meeting of the Association shall be held at such time between May 24 and June 7, of each year, and at such place in the Borough of Manhattan, City of New York, and at such hour of the day, as the Council may designate; notice of the time and place thereof, together with nominations for officers and members of the Executive Committee, shall be sent to each member of the Association at least two weeks prior to such meeting or, at the option of the Council, notice shall be given in such manner as it may direct.

Section 2. At all meetings of the Association at which elections are held, the presiding officer shall appoint three members present to act as Proxy Committee and as inspectors and tellers for the meeting, whose duties it shall be to canvass the votes cast at such meeting.

Section 3. Special meetings may be called by the Secretary at the written request of the Council, of the Executive Committee or of twenty members of the Association and like notice as above shall be given.

ARTICLE V—BY-LAWS

Present Constitution

Section 1. Matters not covered by the Constitution or which are, or may be supplementary thereto, and which shall be contained in the By-Laws, shall have equal force and effect with this Constitution. The Council shall have the power to repeal or amend said By-Laws. It shall have power to make rules supplementing this Constitution and By-Laws of this Association, and any and all amendments to each or either, and any and all lawful rules or orders made by the Council or any committee or any members thereof, or any officer of the Association, shall be binding upon each member from the time when it is lawfully made or given, regardless of any rights which any member may have acquired by reason of the laws, rules or orders in force prior to such amendment.

ARTICLE V—BY-LAWS

As Proposed for Amendment

Section 1.—The Council shall have power to enact and make By-Laws and to repeal or amend any existing By-Laws. Notice shall be given of proposed amendment and two-thirds of the Council members present at the meeting at which the vote is taken must concur to enact or amend By-Laws. Matters referring to this Constitution, but not covered by it, and matters which are necessary or desirable in the opinion of the Council to carry out its purposes and intent, and matters which are deemed supplemental to the matter contained herein,

and such regulations as are needful to carry out the obligations of this Association to the Associated Actors and Artists of America and several branches of the Association and the American Federation of Labor, shall be set forth and contained in the By-Laws and shall have equal force and effect with this Constitution. The Council shall have power to make rules supplementing this Constitution and By-Laws regarding matters not covered by them.

ARTICLE VII—DISSOLUTION

Present Constitution

Section 1. By resolution adopted by the Council and ratified by a two-thirds vote of members present at a special meeting called for the purpose, this Association may be dissolved. Upon dissolution, the Council shall have full power to dispose of the property of the Association and order the division thereof.

ARTICLE VII—DISSOLUTION

As Proposed for Amendment

Section 1. By resolution adopted by the Council and ratified by a three-fourths vote of members present at a special meeting called for the purpose, this Association may be dissolved. Upon dissolution the Council shall have full power to dispose of the property of the Association and order the division thereof.

SERNAD HAS NEW HOUSE

CHICAGO, Ill., July 10.—Jack Sernad is now managing the Star Theatre, on Milwaukee avenue, playing a combination policy of vaudeville and pictures. The house is reported to be doing exceedingly well under the leadership of Chicago's oldest theatrical agent-manager.

LETTER LIST

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| Argus, Joe | Byron, H. H. | Alberta, Mae | Brown, Helen |
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| Benson, Irving | Barnes, Joe H. | Donnelly, Elsie | Downes, Marie |
| Bazarak, A. | Charlier, Fred | Donnelly, Kitty | Diamond, Carlene |
| Chipman, Everett | Dixie, Raymond | Everett, Floesie | For, Josephine L. |
| Duffy, Jas. J. | Ellis, John | For, Grace | Grey, Grace |
| Emery, W. H. | Frank, Howard B. | Gilmore, Barney | Haight, Lola |
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| Hilton, Jack | Hart, Geo. E. | Hollis, Dorothy | Hyde, Frankie |
| Johnson, Henry | Jupiter Trio | | |
| Leroy, Walter | Lansdowne, Robt. | | |
| Lang, Eddie | Mansell, Harry | | |
| Mokelke, Ed | McBride, Harry | | |
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